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DER GENERALBASS.

Eine Anleitung für die Ausführung der Continuo-Stimmen
in den Werken der alten Meister

von

S. JADASSOHN.

THOROUGHBASS.

Instruction leading to the performance of the Continuo-
Parts in the works of the old masters

by

S. JADASSOHN.

LA BASSE CONTINUE.

Une instruction pour l'éxécution des parties chiffrées
dans les chefs-d'oeuvres des anciens maîtres

par

S. JADASSOHN.

Leipzig,

Druck und Verlag von Breitkopf & Härtel.

1901.

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EINLEITUNG.

Die tiefste Stimme eines Tonsatzes, über oder unter welcher Ziffern und Zeichen derart angemerkt sind, dass daraus der über der Note zu errichtende Akkord klar ersichtlich ist, wird die Generalbass-Stimme genannt.

Der Schüler lernt die Generalbass-Bezifferung aus den Aufgaben kennen, die er beim Unterricht in der Harmonielehre schriftlich auszuarbeiten hat.

Generalbass-Spielen nennt man die Fertigkeit nach einer bezifferten Stimme die bezeichneten Akkorde, regelrecht verbunden, auf dem Klavier oder der Orgel (Harmonium) zu spielen.

Die Anleitung, welche ich gebe, beginnt mit den einfachsten und leichtesten Übungen; der Schüler wird dadurch nach und nach die nötige Sicherheit und Schlagfertigkeit zum Vomblattspielen schwieriger und komplizierterer Aufgaben gewinnen.

Der grosse Nutzen der Übung des Generalbass-Spielens ist leicht ersichtlich. Die schriftlichen Ausarbeitungen der Harmonie-Aufgaben werden von vielen Schülern, anfangs zumal, oft nur rein mechanisch angefertigt; die Ziffern werden in Noten umgewandelt. Nicht immer hat der Schüler die volle und richtige Klangvorstellung von dem, was er niedergeschrieben hat. Ebenso werden auch die kontrapunktischen Aufgaben oft nur streng nach den Regeln des Satzes ohne besondere Rücksichtsnahme auf die Klangwirkung und auf die praktische Ausführbarkeit beim Klavier- oder Orgel-Spiel schriftlich ausgearbeitet.

Nachdem der Schüler eine genügende Kenntnis des reinen Satzes erlangt hat, soll der schriftlichen Ausarbeitung von Aufgaben das Spielen von bezifferten Bässen folgen. Durch den lebendigen Klang wird überdies dem Schüler das Wesen der Akkorde, die Art ihrer mannigfachen Verbindungen, sowie eine natürliche gute Stimmführung am Besten klar werden; auch wird er durch das Spielen von Generalbass-Stimmen für die Übungen im Präludieren und Modulieren vorbereitet.

Ältere Kompositionen besitzen häufig statt einer ausgeführten Begleitung der Prinzipalstimme nur eine bezifferte Bassstimme, in welcher nicht mehr als die Andeutung für die Harmonie des Satzes enthalten ist. Nach dieser Stimme musste die Begleitung von einem geübten Spieler (Cembalist) meist prima vista improvisiert werden.

Aber auch bei den ausgeführten Gesangwerken, gleichviel ob diese mit Instrumental-Begleitung ausgestattet oder für Chor allein geschrieben waren, wie auch bei Kompositionen für Orchester, war der Partitur meistens eine bezifferte tiefste Stimme beigefügt. Diese als »Continuo« bezeichnete, durch das ganze Werk gehende Stimme ermöglichte selbst bei den mannigfachen kontrapunktischen Kombinationen der darüberliegenden Stimmen einen schnellen, sicheren Einblick in die eigentliche reine Harmonie des Satzes. Sowohl beim Einstudieren wie auch bei den Aufführungen hatte die Continuostimme beim Begleiten von Recitativen, Arien und Chören stets mitzuwirken.

Wir besitzen heutzutage meistenteils treffliche Klavier-Auszüge und sorgfältig gearbeitete Orgelstimmen zu den Werken der alten wie der zeitgenössischen Meister. Wenn nun auch darum der Chordirigent, der Organist oder der begleitende Pianist das Generalbass-Spielen nicht mehr so unumgänglich nötig bedarf wie früher der Cembalist und der Kapellmeister, so ist die Übung dieser Fertigkeit dennoch unerlässlich und jedem strebsamen Kunstjünger dringend anzuempfehlen. Beim Vomblattspielen einer Generalbass-Stimme kann der Schüler am Besten darthun, ob er sich die Kenntnis der Harmonie und des reinen Satzes gründlich zueigen gemacht hat, und inwieweit er im Stande ist, das beim Unterrichte in der Theorie Gelernte in der Praxis schnell und sicher zu bethätigen und es mit künstlerischem Geschmack und Feinsinn anzuwenden.

Für die Ausführung der stufenweise geordneten Aufgaben habe ich stets Beispiele vorangesetzt. Der Autodidakt kann daraus ersehen, wie er selbst die nachfolgenden Aufgaben in der einen oder andern Weise, oder mehrfach verschieden zu spielen habe. Um dem Anfänger das Lesen der Beispiele zu erleichtern, sind diese doppelt, sowohl in den alten wie in den neuen Schlüsseln notiert. Durch Vergleichung der beiden Notierungen wird der mit den alten Schlüsseln oft wenig oder nicht genügend vertraute Schüler diese nach und nach ebenso geläufig lesen lernen wie die ihm zuvor bekannten neuen Schlüssel. Dies wird zugleich die notwendige Vorbereitung für das Studium der Orchester-Partituren sein.

Leipzig, im December 1900.

Dr. S. Jadassohn.

INTRODUCTION.

Thorough-bass (Figured bass, Germ. Generalbass) is an instrumental bass-part, accompanied by figures and signs, indicating the proper harmony.

It is taken for granted, that the pupil has learned these figures and signs before preceding very far in the writing of his harmony exercises.

The object, then, of this course, is to enable a pupil to play on the piano or organ the proper harmonies indicated by a figured bass with good taste. The pupil having sufficient practice in pure harmonic writing may begin with the easiest exercises and proceed step by step, until he is able to play the more difficult and complicated figured basses at first sight.

Many years experience in teaching has shown me the necessity of such a work as this. Simply writing the exercises in Harmony and Counterpoint is not sufficient, for with most pupils it is a mere mechanical process; they write the notes indicated after the rules, but have not a clear conception of the sound.

The nature of the chords and their various connections in a good leading of the voices comes clearest to a pupil, through the actual sounding and after following this course a few months, a figured bass will come to mean more to him, than so many signs and symbols. As a preparation for preluding, interluding, modulating etc. nothing could be of more help to a pupil than practise in playing figured basses.

Many of the older compositions have, instead of an accompaniment, only a figured and somtimes not even a figured bass, from which the accompanist must play; perhaps, at first sight.

Thoroughbass parts are also given to some compositions for choruses and orchestra written in full score; this bass part, called »Continuo« shows the director the proper harmony and is used at rehearsals and at the performances of such works.

The masterworks of to-day all have written accompaniments, so the accompanist need not necessarily be able to play from a thoroughbass part as a leader or »Cembaliste« was compelled to do not many years ago. Neverthless I find it of infinite value as a supplement in studying harmony and counterpoint. The pupil can only completely prove his theoretical knowledge, when he can play a figured bass at first sight. To be able to write the harmonies, designated by a figured bass, shows that the pupil understands in part, but to be able to write and also to play, at first sight, the proper chords in good taste shows that he has a complete comprehension of the subject.

I give for every exercise examples for the instruction of pupils working without a teacher. All examples are written in both, the new and old clefs; the pupil will soon learn to read in these clefs by comparing both notations this will be a necessary preparation for the study of full scores.

Leipzig, December 1900.

Dr. S. Jadassohn.

INTRODUCTION.

La partie la plus basse d'une œuvre musicale, au dessus ou au dessous de laquelle se trouvent chiffres et signes de telle façon qu'on puisse reconnaître l'harmonie indiquée par la basse chiffrée, se nomme »basse continue«.

L'élève a déjà appris la signification des basses chiffrées en travaillant par écrit les devoirs d'un Traitè d'harmonie. Il s'agit maintenant d'arriver à *jouer* une partie continue d'après les indications de la basse chiffrée soit au piano, soit à l'orgue.

L'instruction donnée dans ce livre commence par les exercices les plus simples et les plus faciles. En suivant le cours de cet ouvrage l'élève obtiendra peu à peu la sureté et la rapidité de réflexion necessaire à la réalisation de basses chiffrées à première vue.

L'utilité du jeu pratique de basses chiffrées est incontestable. Il y a pas mal d'élèves qui travaillent d'après les règles données par écrit les devoirs d'un traitè d'harmonie d'une manière tout à fait mécanique. On se contente de traduire les chiffres en notes, sans se soucier de l'effet musical, sans avoir même toujours une idée nette du véritable son de ce qu'on a écrit et sans prendre égard à l'exécution instrumentale sur l'orgue ou au piano.

Mais il est absolument necessaire, que l'élêve, après avoir travaillé par écrit, apprenne à *jouer* des basses chiffrees. Le son vivant fera le mieux rendre compte de la nature des accords et de la manière de les enchaîner différemment dans un stile pur. En jouant des basses chiffrées l'élève, peut déjà en outre se préparer à l'art de préluder et de moduler.

Les compositions d'anciens Maîtres ne contiennent souvent qu'une basse chiffrée au dessous de la partie principale au lieu d'un accompagnement complet. Cette partie de basse, ne fournissant guère qu'une indication de l'harmonie, était destinée à

être exécutée d'une manière correcte et s'appropiant au caractère de la pièce, par un musicien consommé »le cymbaliste«. Toutes les œuvres vocales à cappella ou avec accompagnement d'orchestre ainsi que celles pour orchestre seul possédaient une basse chiffrée, nommée »Continuo«, qui faisait réconnaître à l'instant à travers l'œuvre entière l'harmonie, contenue dans les parties supérieures. On se servait de la partie »Continuo« aussi bien à la répétition qu'à l'exécution publique pour accompagner les récitatifs, pour compléter l'accompagnement des airs et des chœurs et pour soutenir toute la piéce par une partie d'orgue.

Nous possédons aujourd'hui des arrangements pour piano d'après les partitions d'orchestre, ainsi que des parties d'orgue soigneusement travaillés par un Maître d'après la basse continue. On pourrait croire par là, que la capacité de jouer une basse chiffrée ne serait plus necessaire à l'organiste ou au chef d'orchestre de nos jours, qu'on n'aurait plus besoin de l'adresse d'un »Cembaliste«. La capacité de jouer une basse chiffrée à première vue est néanmoins indispensable au musicien, digne de ce nom. En apprenant à jouer une basse continue, il pourra prouver, qu'il a étudié la théorie de la musique à fond *et qu'il sait la mettre en pratique.* Pour l'instruction de l'élève j'ai donné des exemples, qui précédent toujours les devoirs. L'autodidacte peut y voir, comment il pourrait jouer les devoirs de différentes manières. Les exemples sont notées en double dans les clefs de sol et fa et d'ut et fa. En comparant l'élève apprendra bientôt à lire couramment toutes les clefs, et ce sera en même temps une bonne préparation à l'étude de partitions d'orchestre.

Leipzig, Decembre 1900.

Dr. S. Jadassohn.

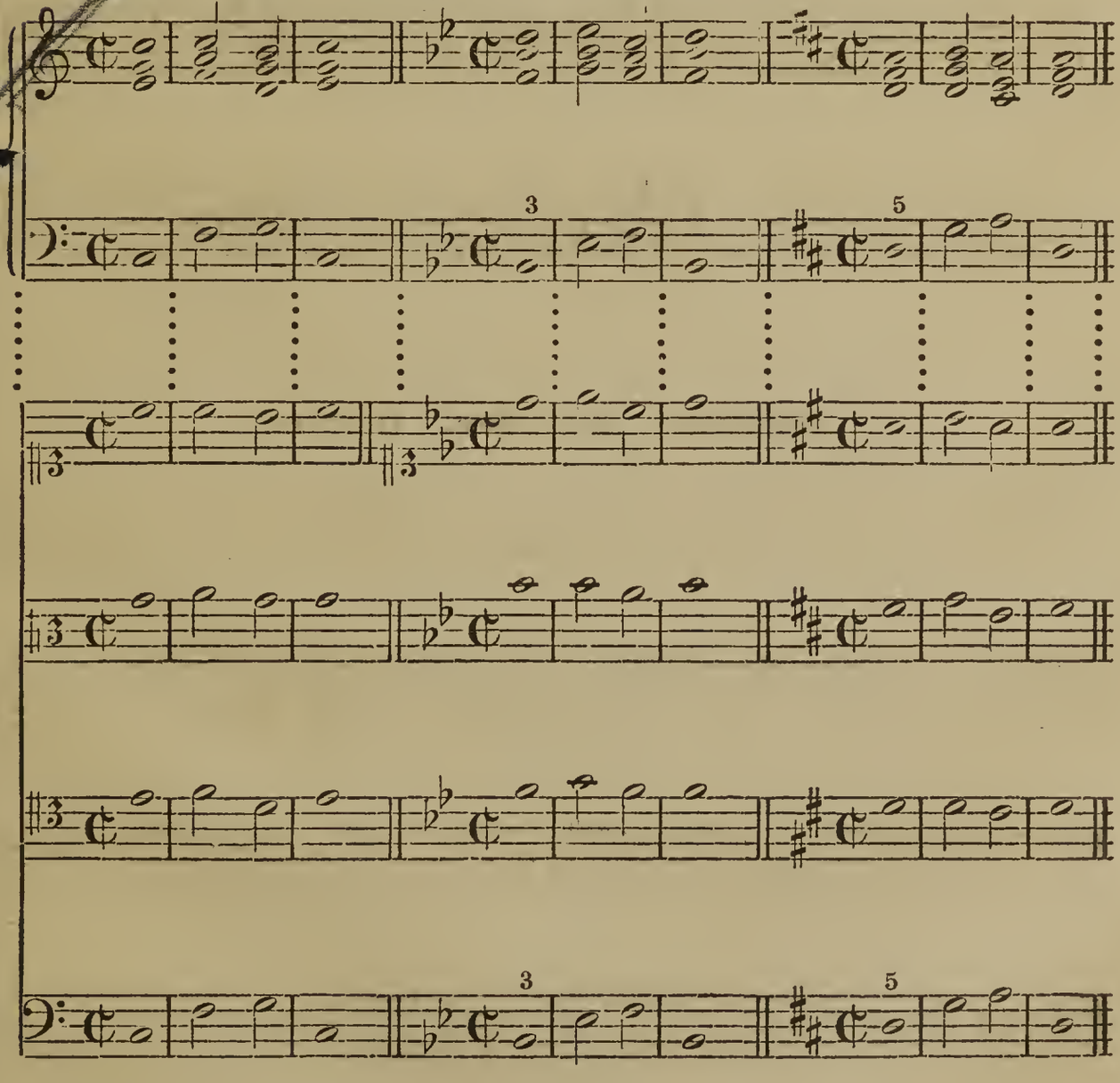
Die Verbindung der Hauptdreiklänge der Durtonart.

The connection of the Primary-Triads of the major key.

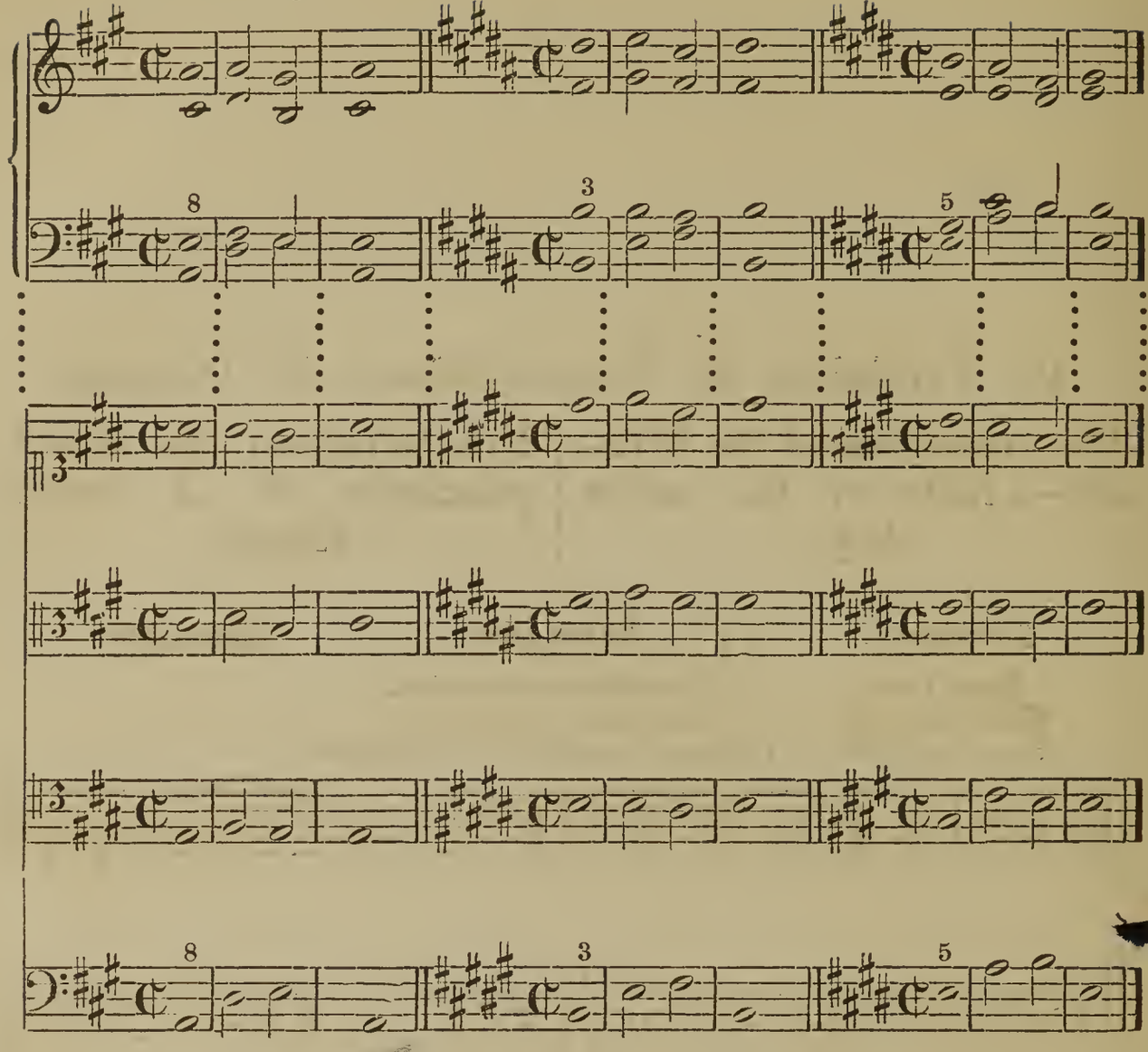
L'enchaînement des accords principaux de la gamme majeure.

Beispiele. | **Examples.** | **Exemples.**

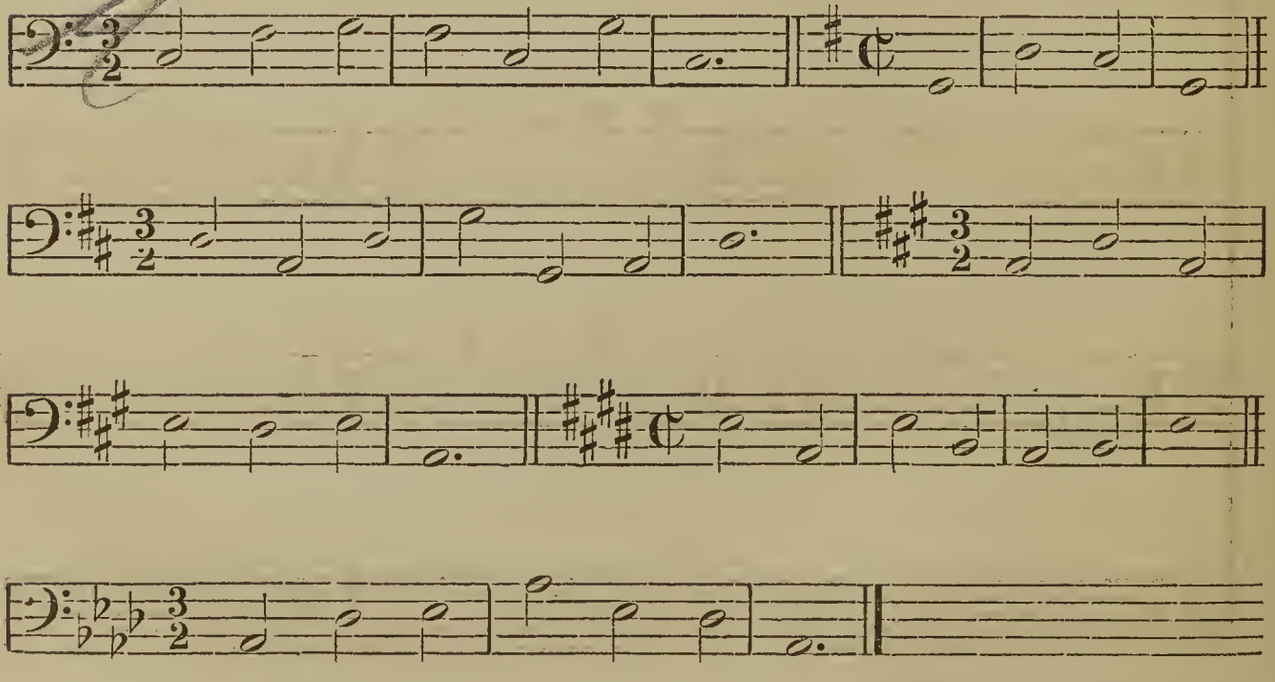
Enge Lage. Dasselbe transponiert.
Close position. The same transposed.
Position serrée. Transpositions du même exemple.



Weite Lage.
Open position.
Position large.



Aufgaben. Exercises. Devoirs.



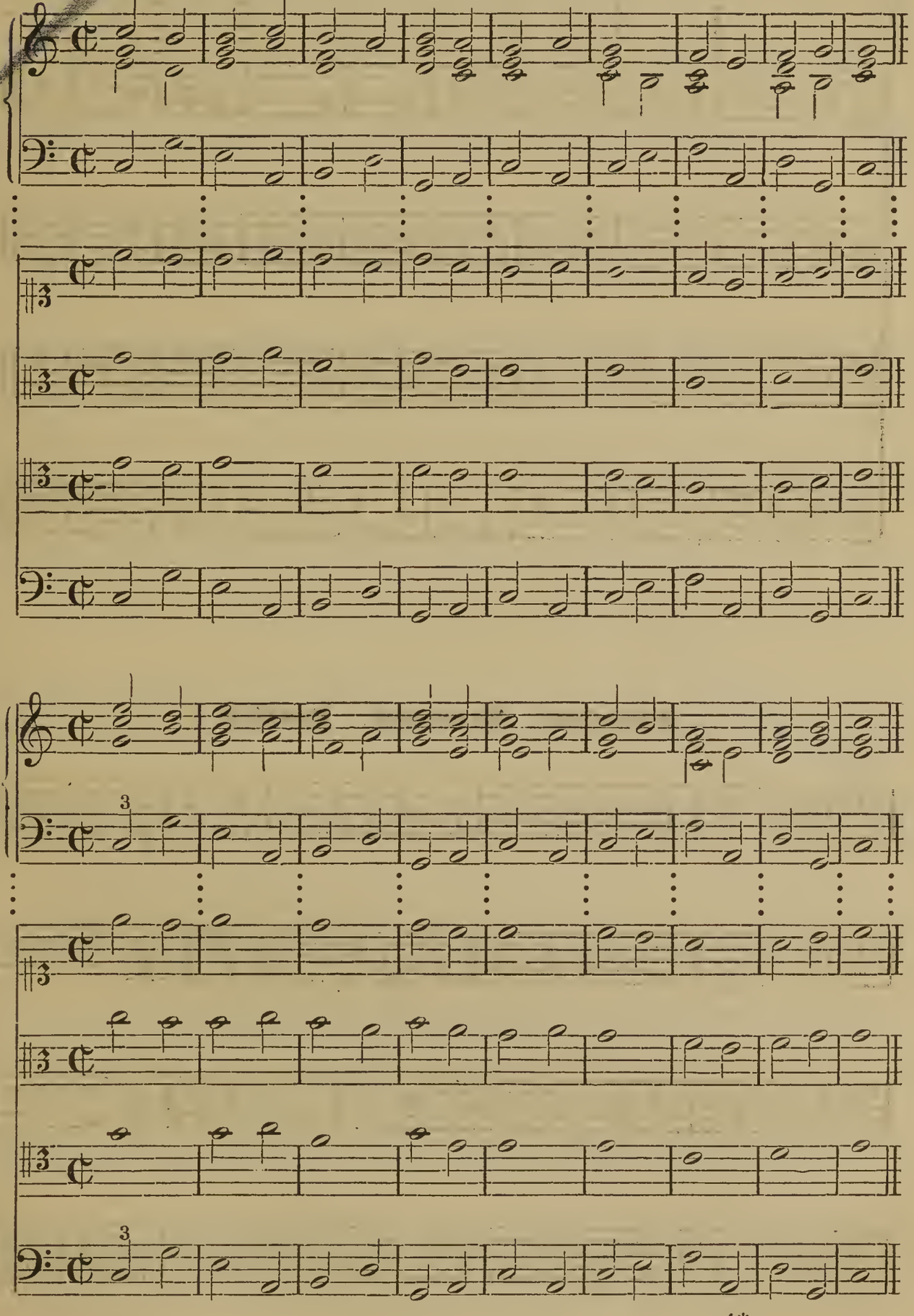
Die Verbindung der Haupt- und Nebendreiklänge in Dur.

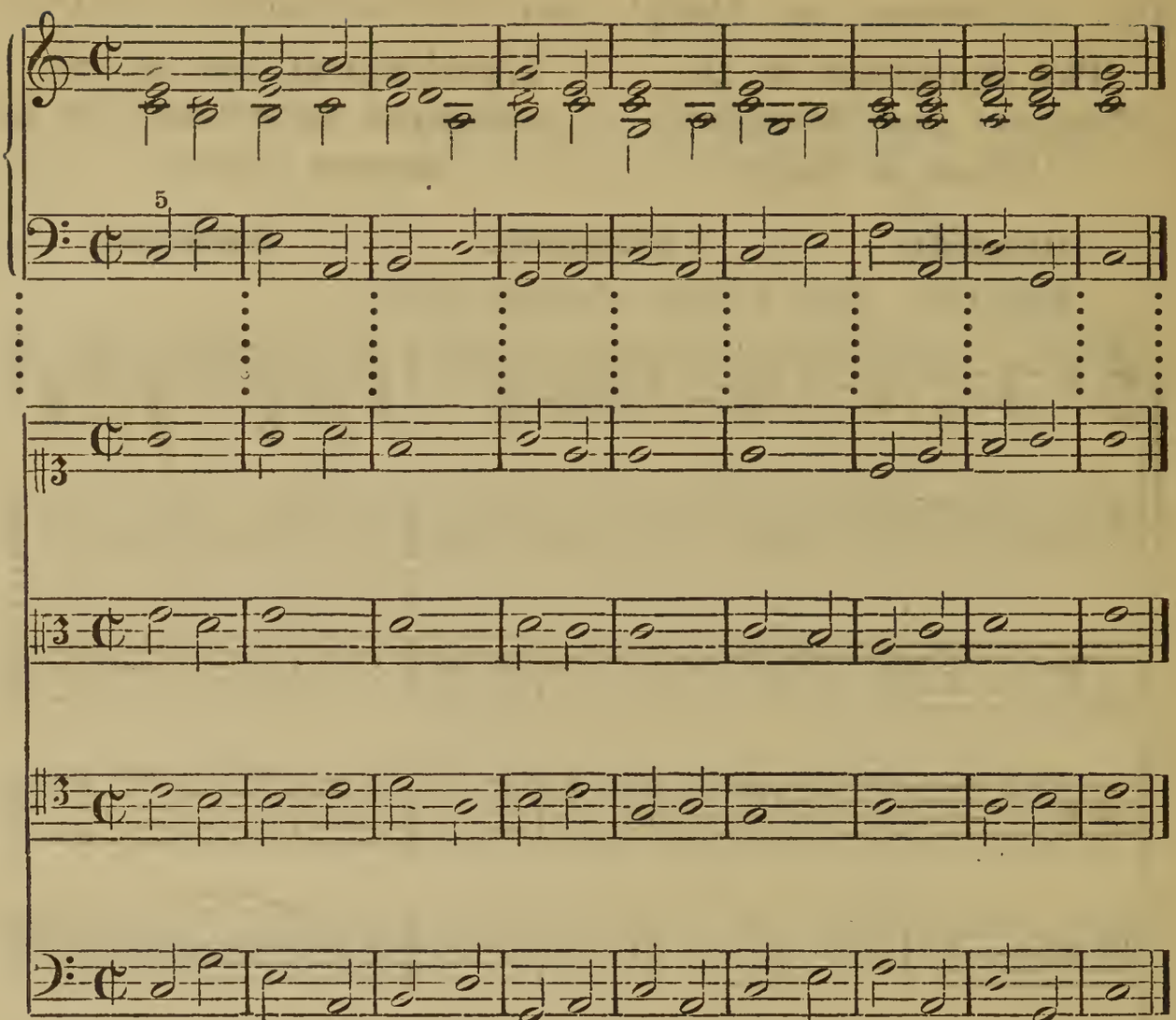
The connection of the Primary- and Secondary-Triads in Major.

L'enchaîment des accords principaux secondaires de la gamme majeure.

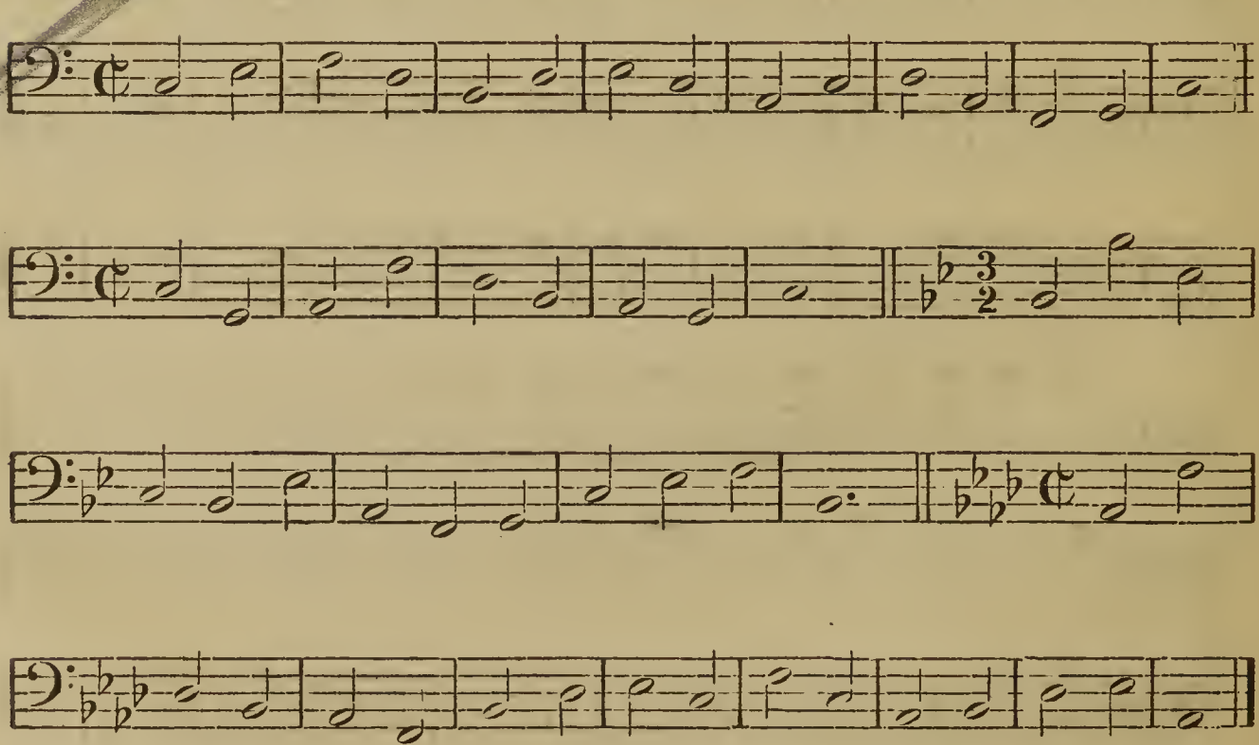
Beispiele. | **Examples.** | **Exemples.**

Enge Lage. Close position. Position serrée.





Aufgaben. Exercises. Devoirs.

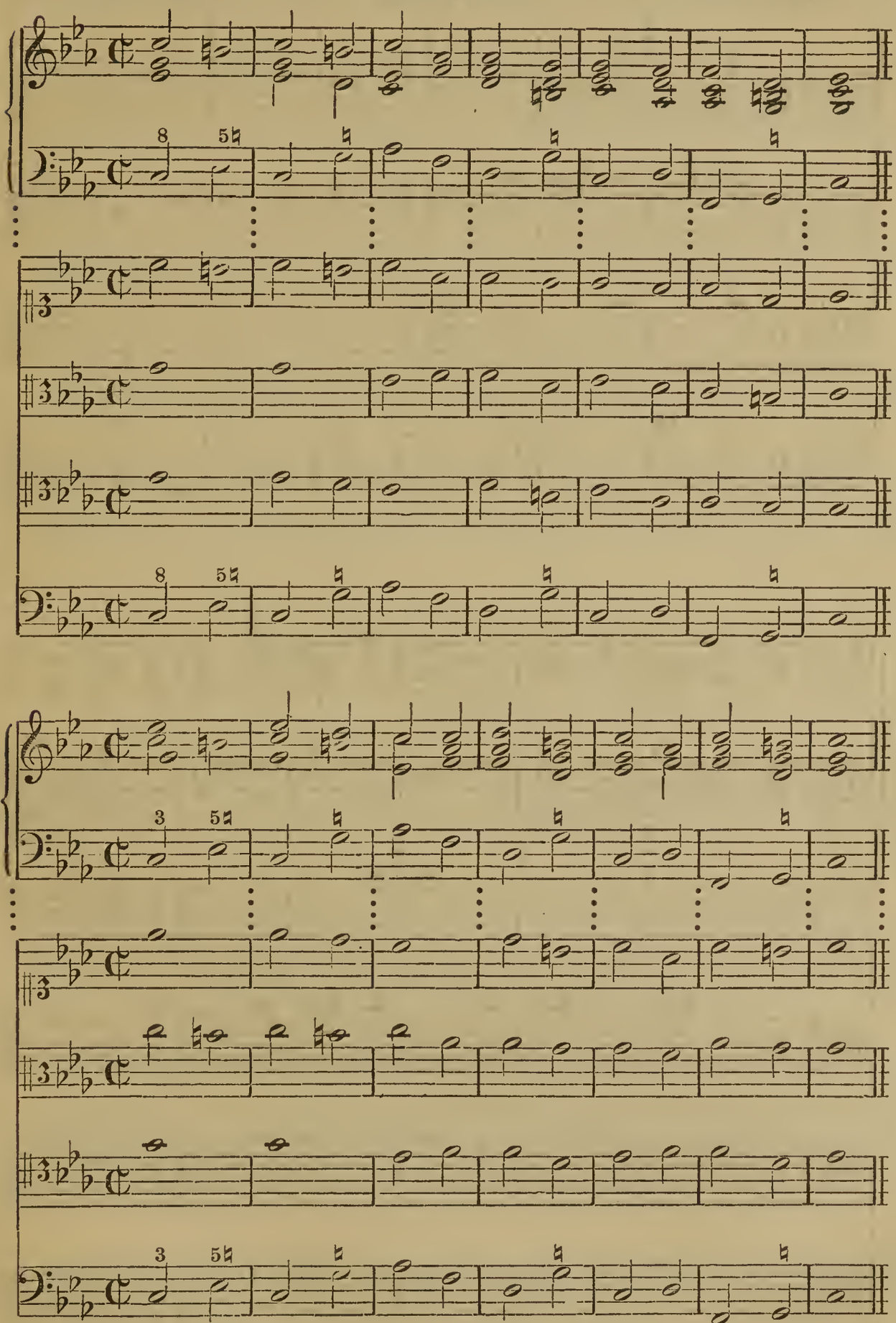


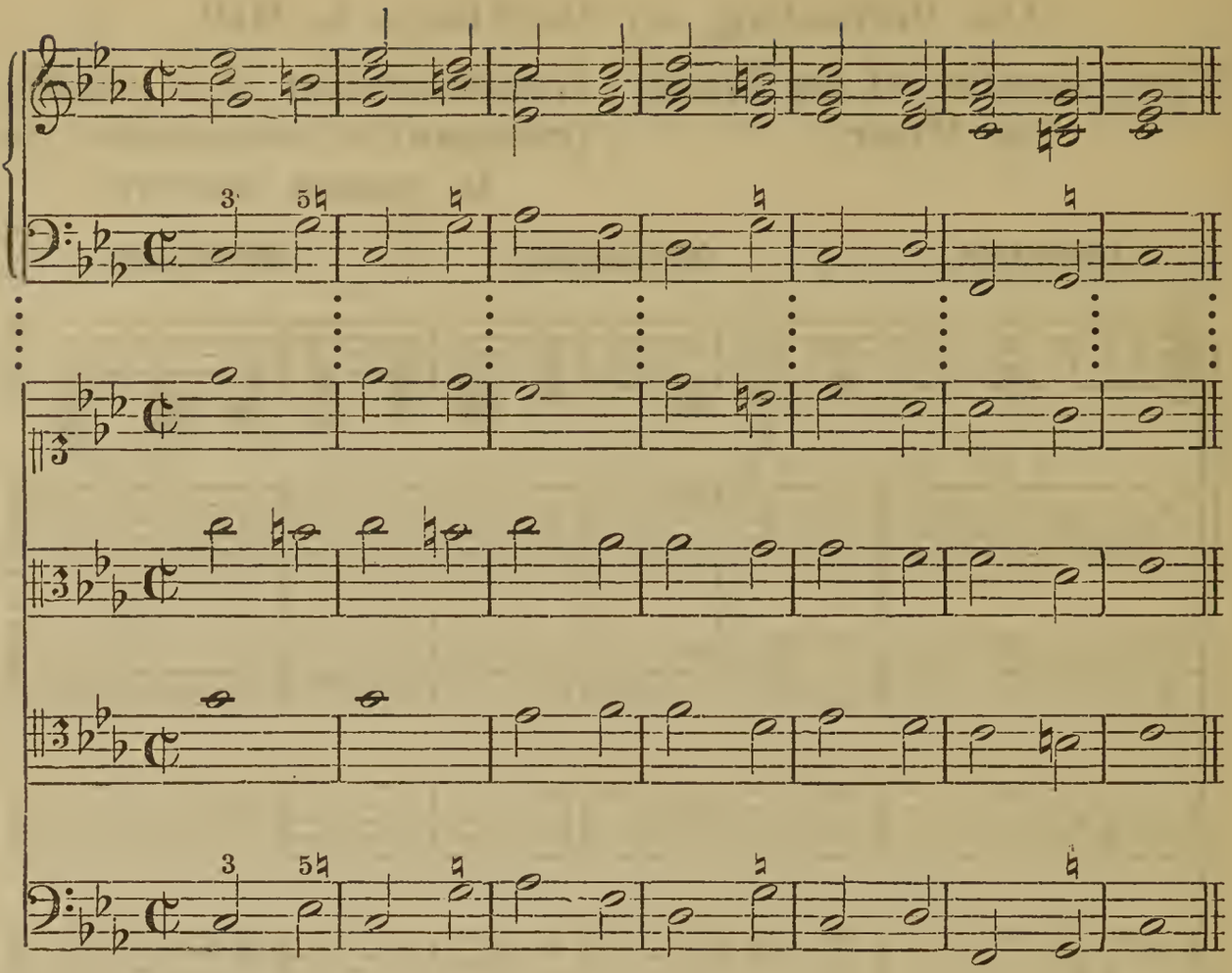
Die Verbindung der Dreiklänge in Moll.

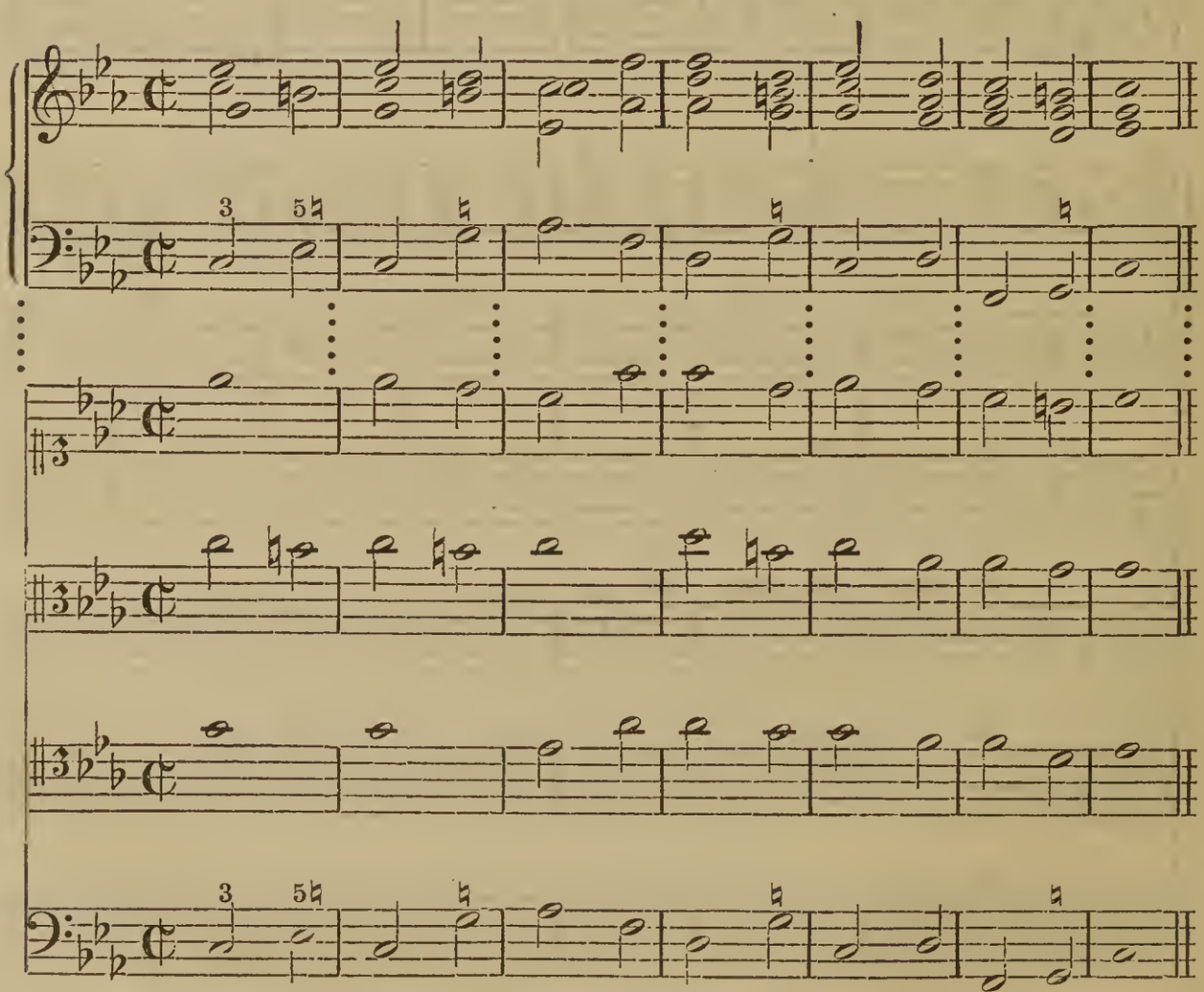
The connection of the Triads in Minor.

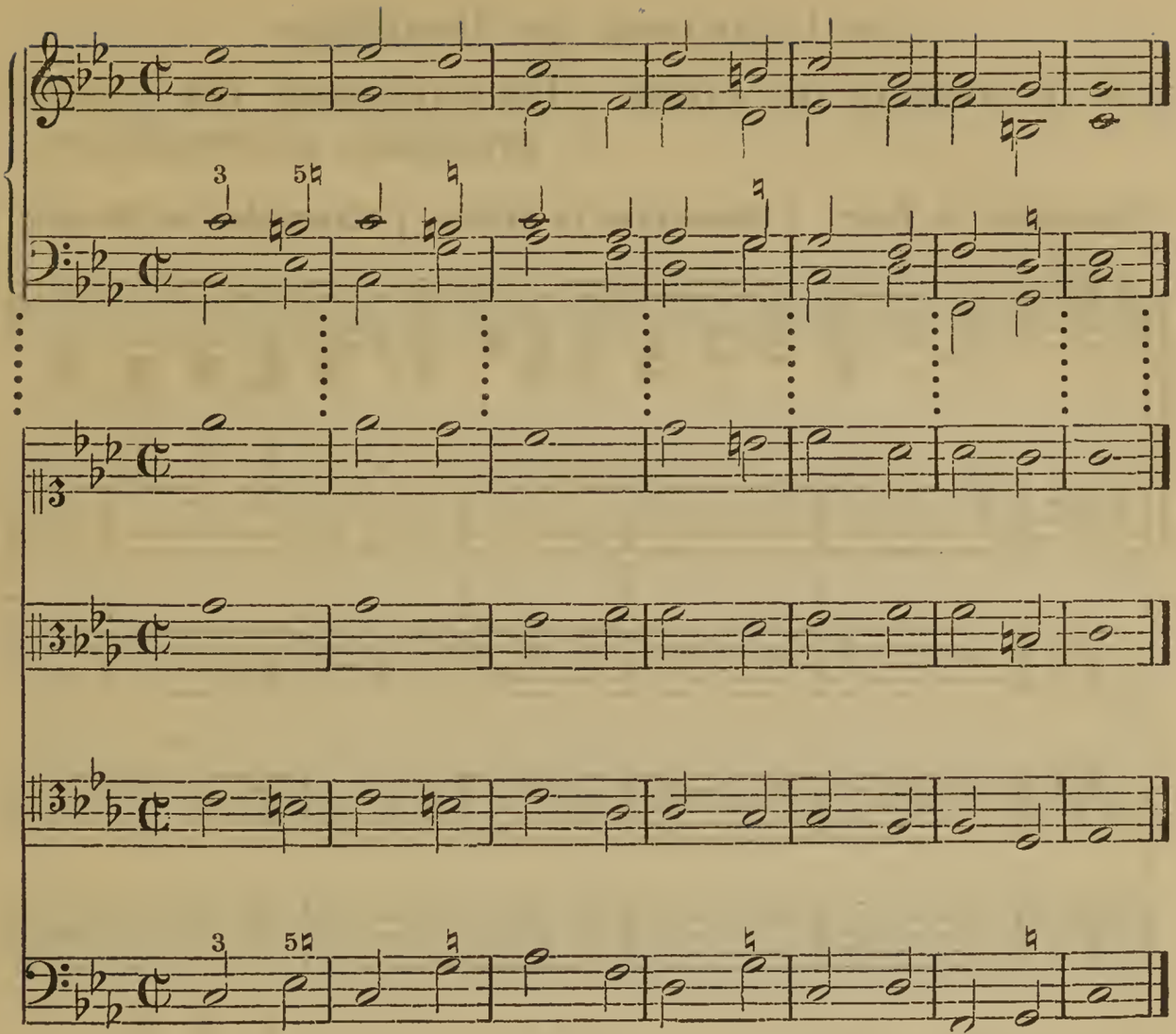
L'enchaînement des accords principaux et secondaires de la gamme mineure.

Beispiele. | **Examples.** | **Exemples.**

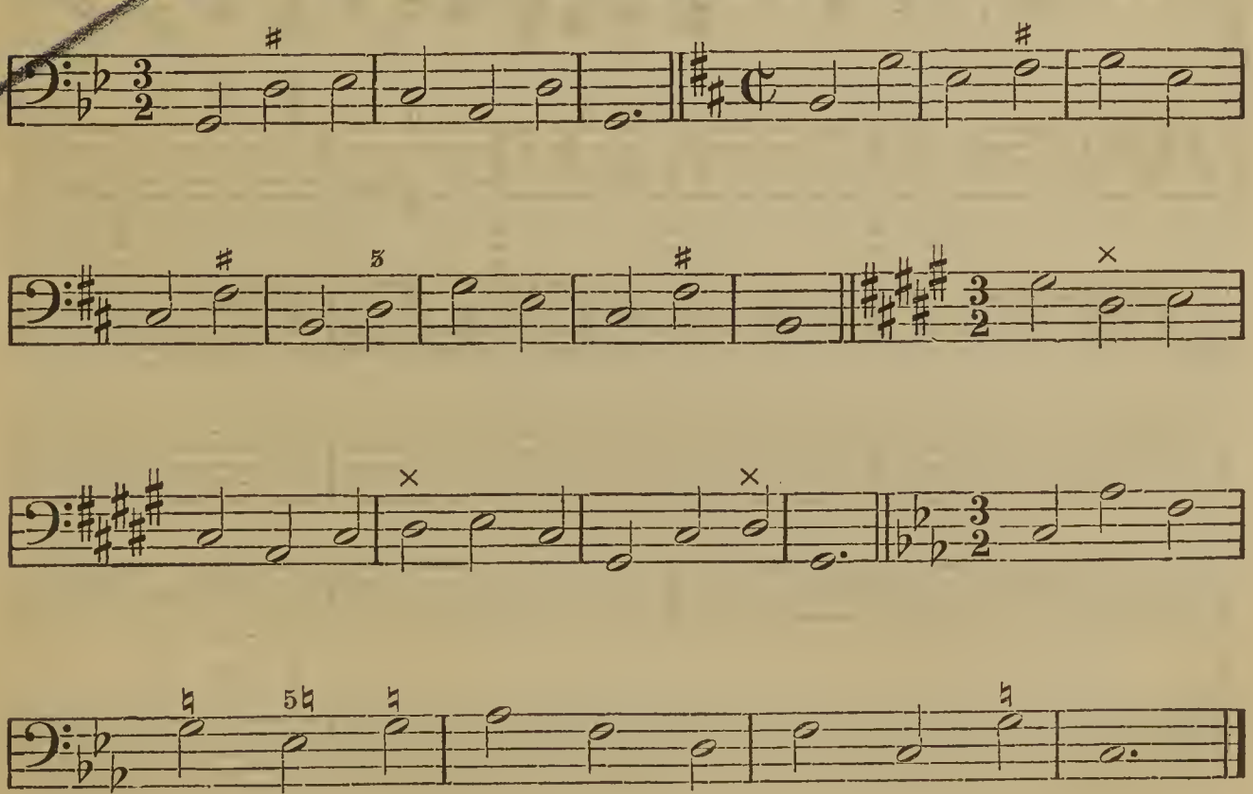








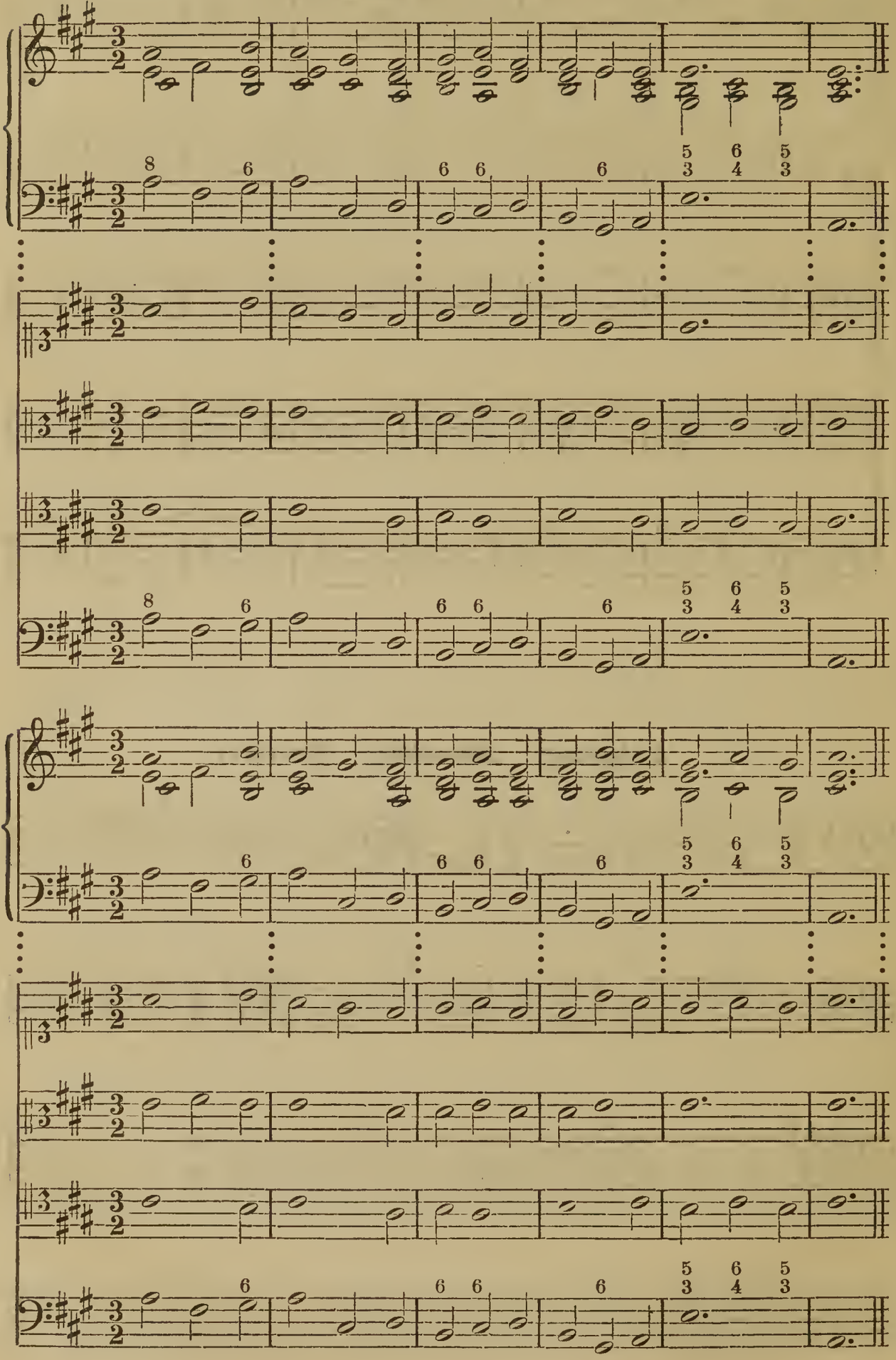
Aufgaben. Exercises. Devoirs.

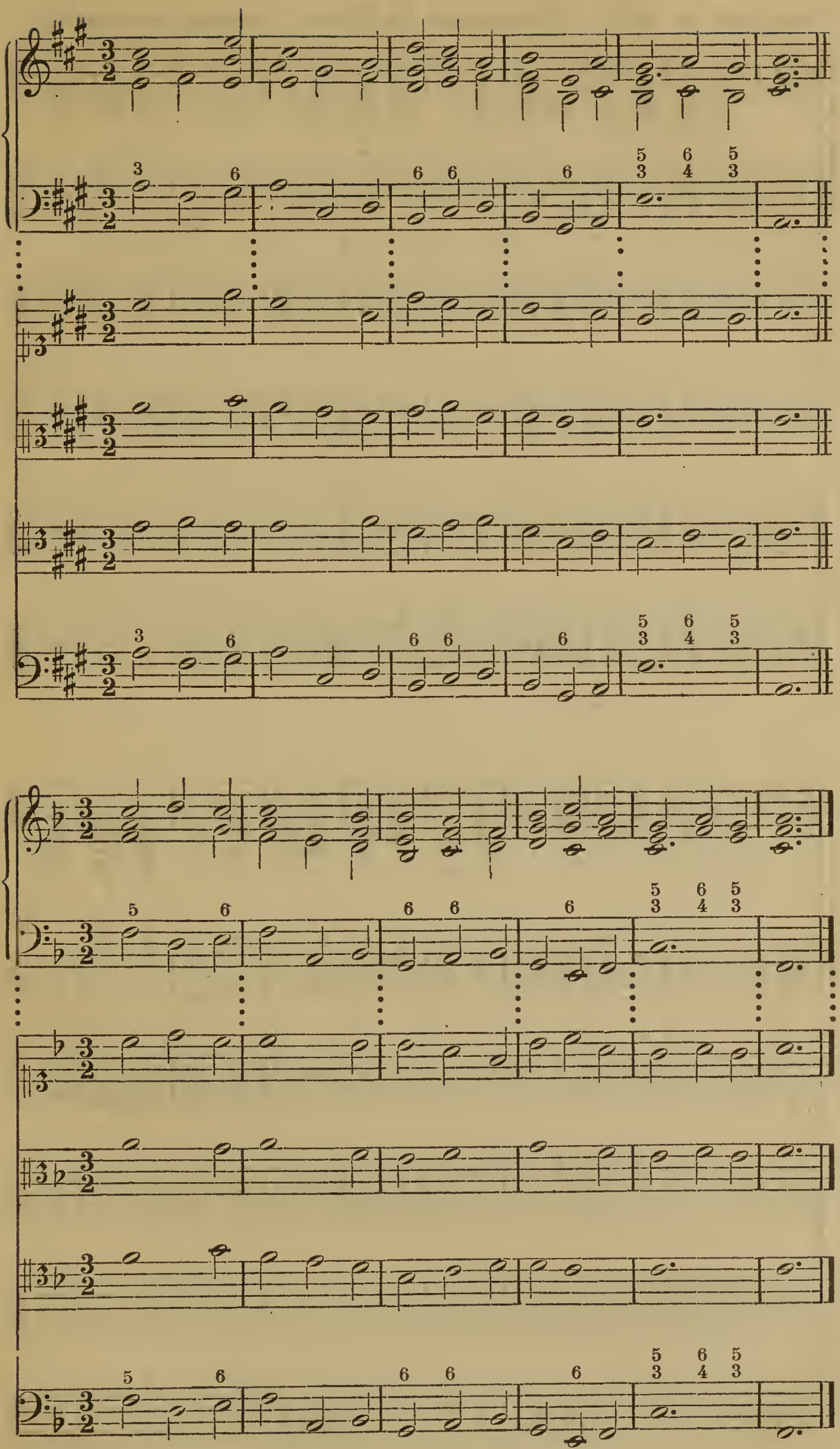


Die Umkehrung der Dreiklänge.

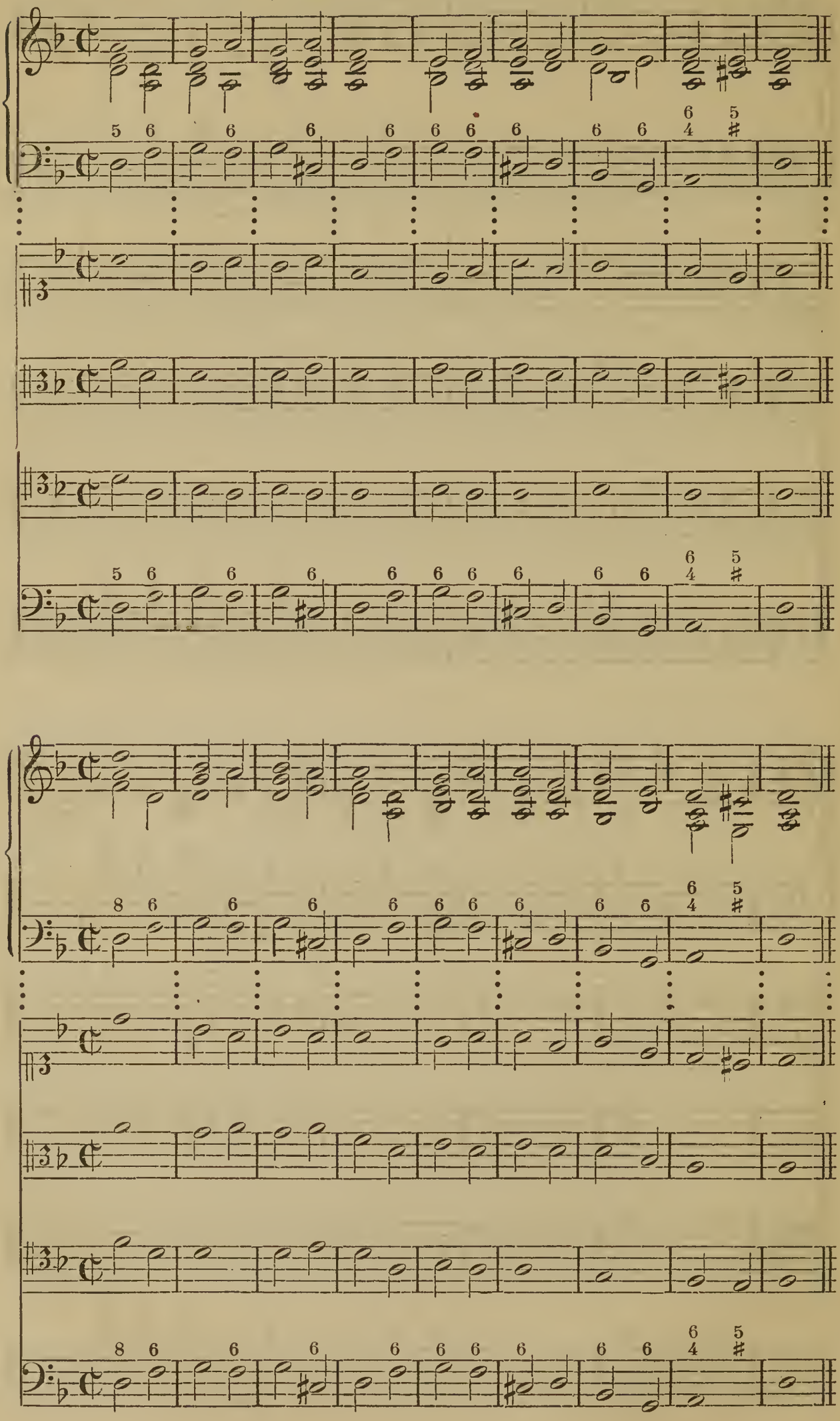
The Inversion of the Triads. | Renversements des accords principaux et secondaires.

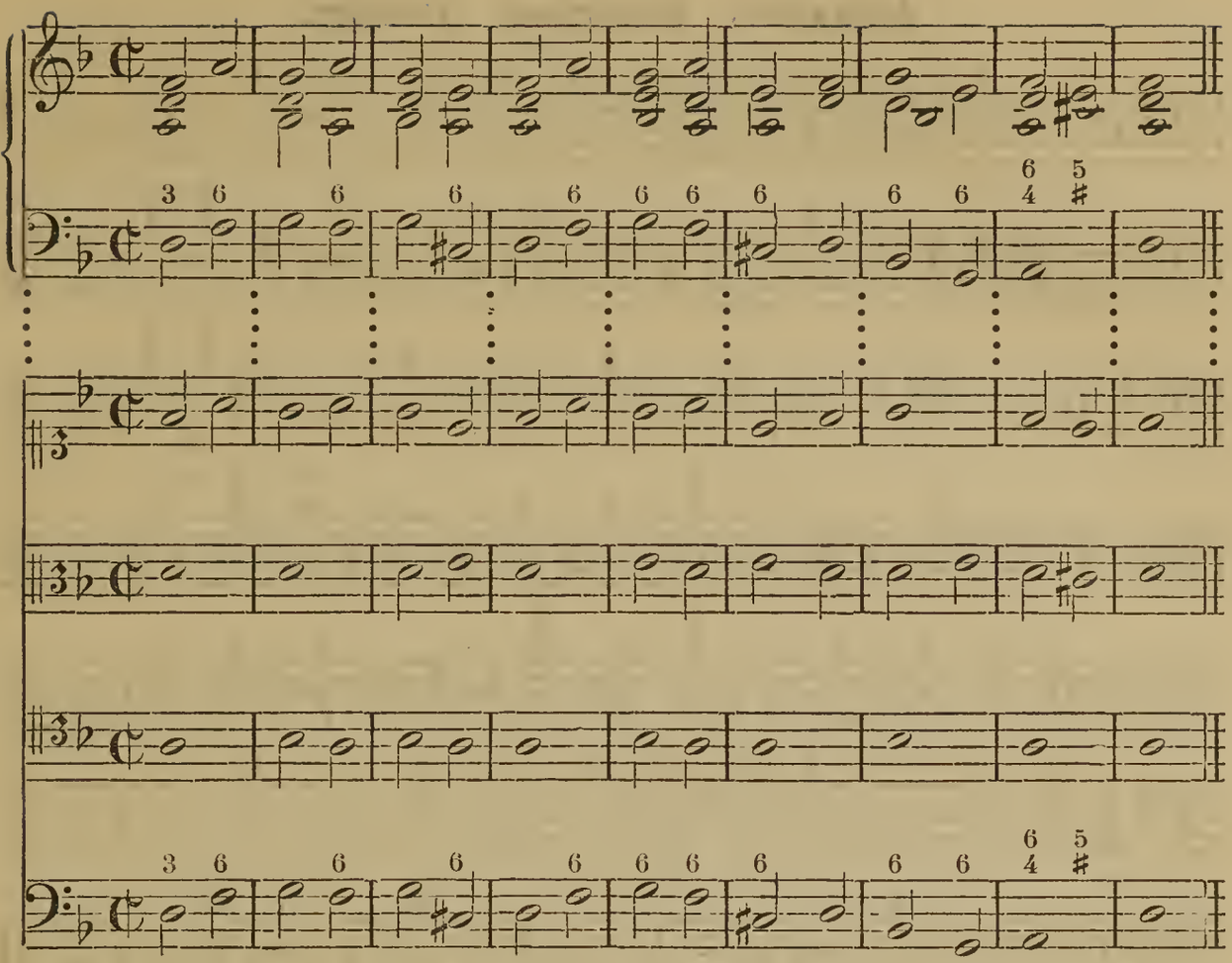
Beispiele in Dur. | Examples in Major. | Exemples en Majeur.

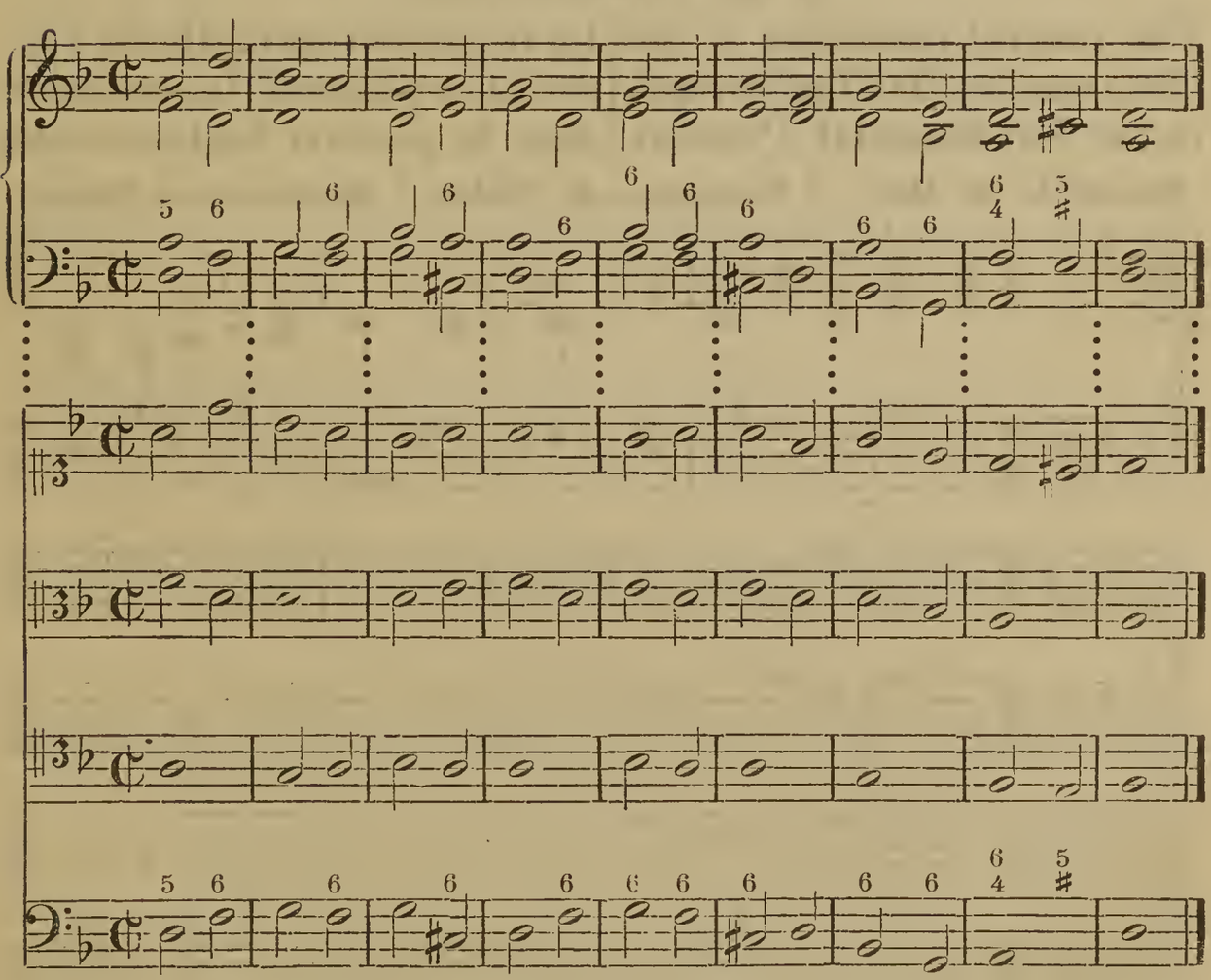




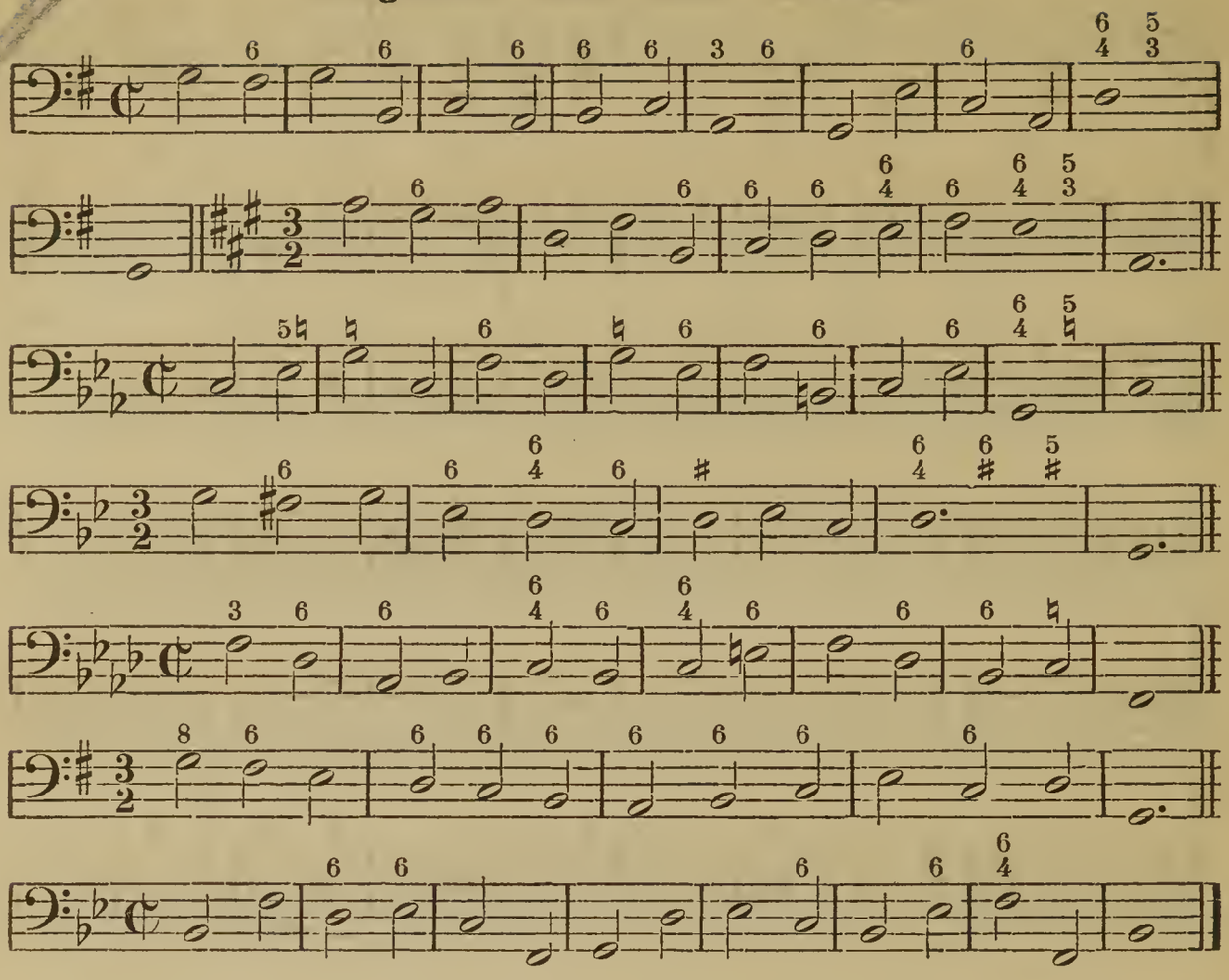
Beispiele in Moll. | Examples in Minor. | Exemples en Mineur.







Aufgaben. Exercises. Devoirs.

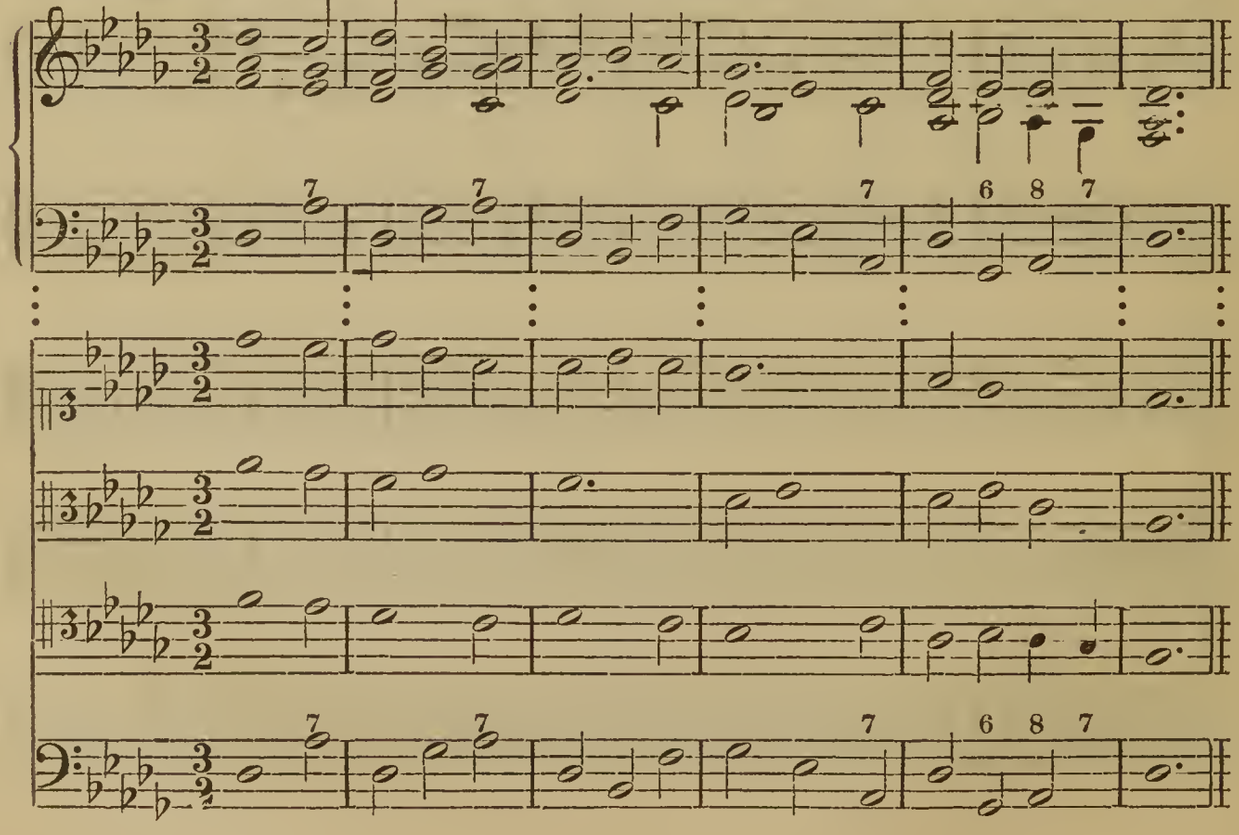


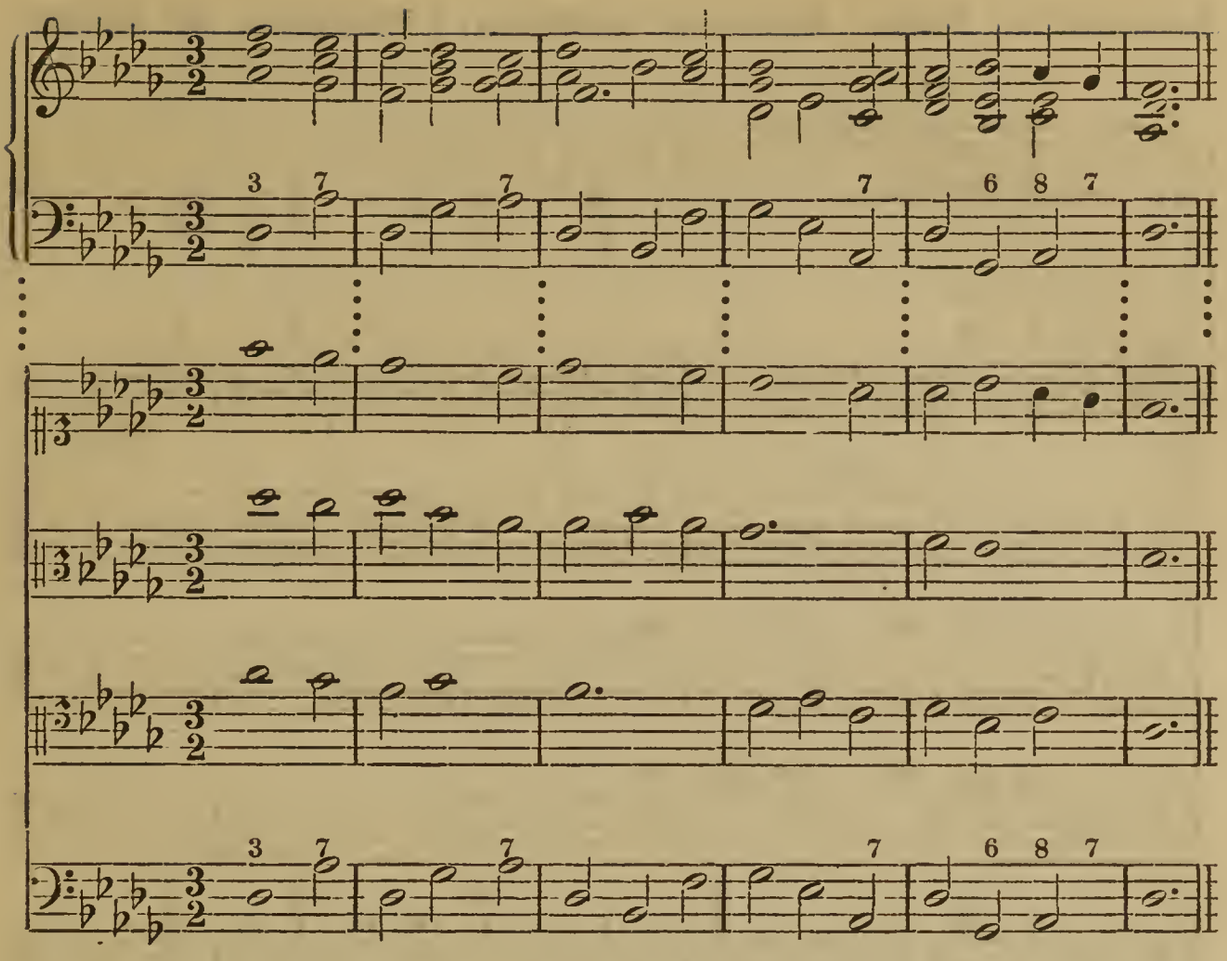
Die natürliche Auflösung des Dominantseptimen-Accordes in der Grundstellung.

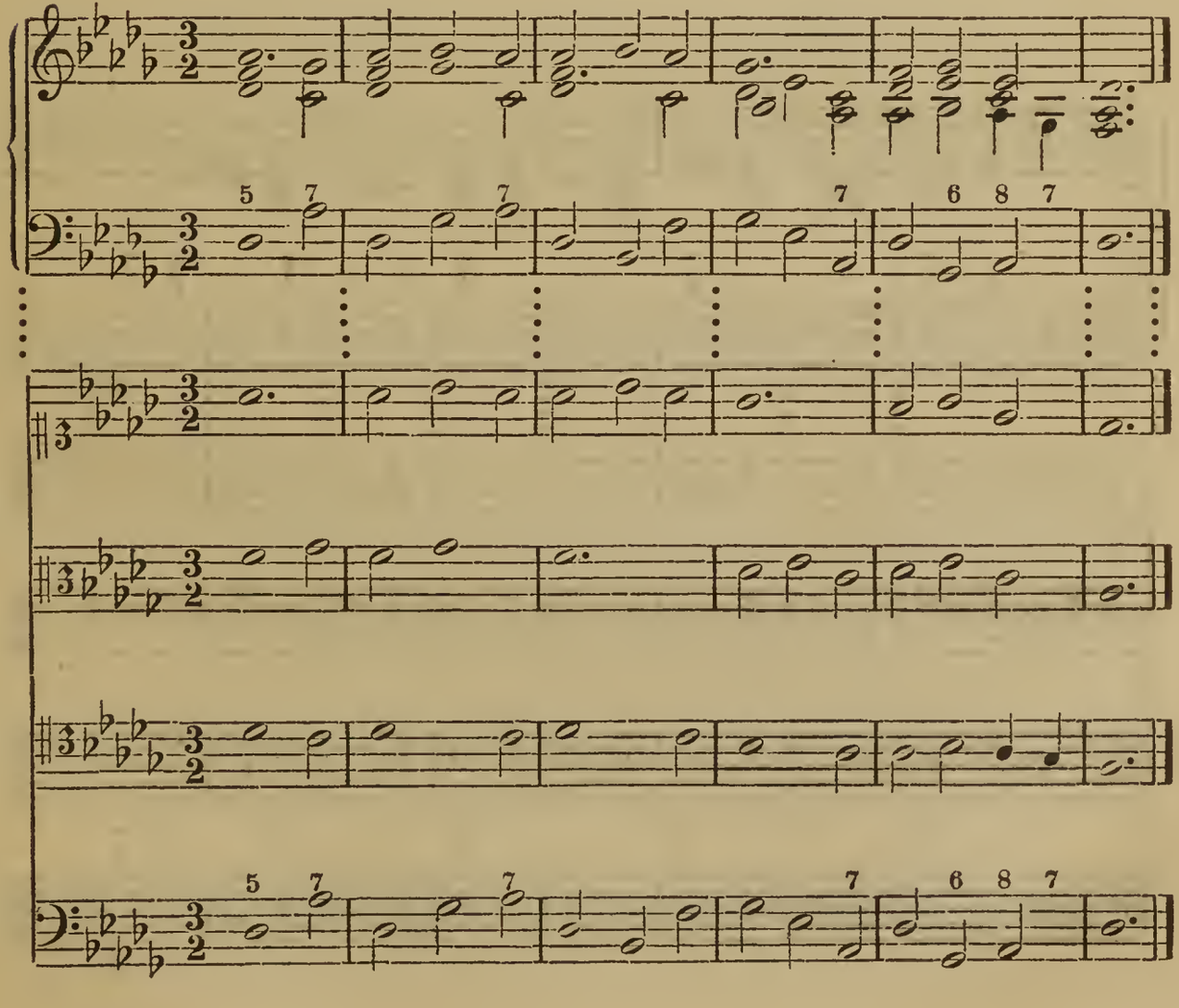
The natural resolution of the Dominantchord of the Seventh in the Fundamental Position.

La résolution naturelle de l'accord de septième de la dominante dans la position fondamentale.

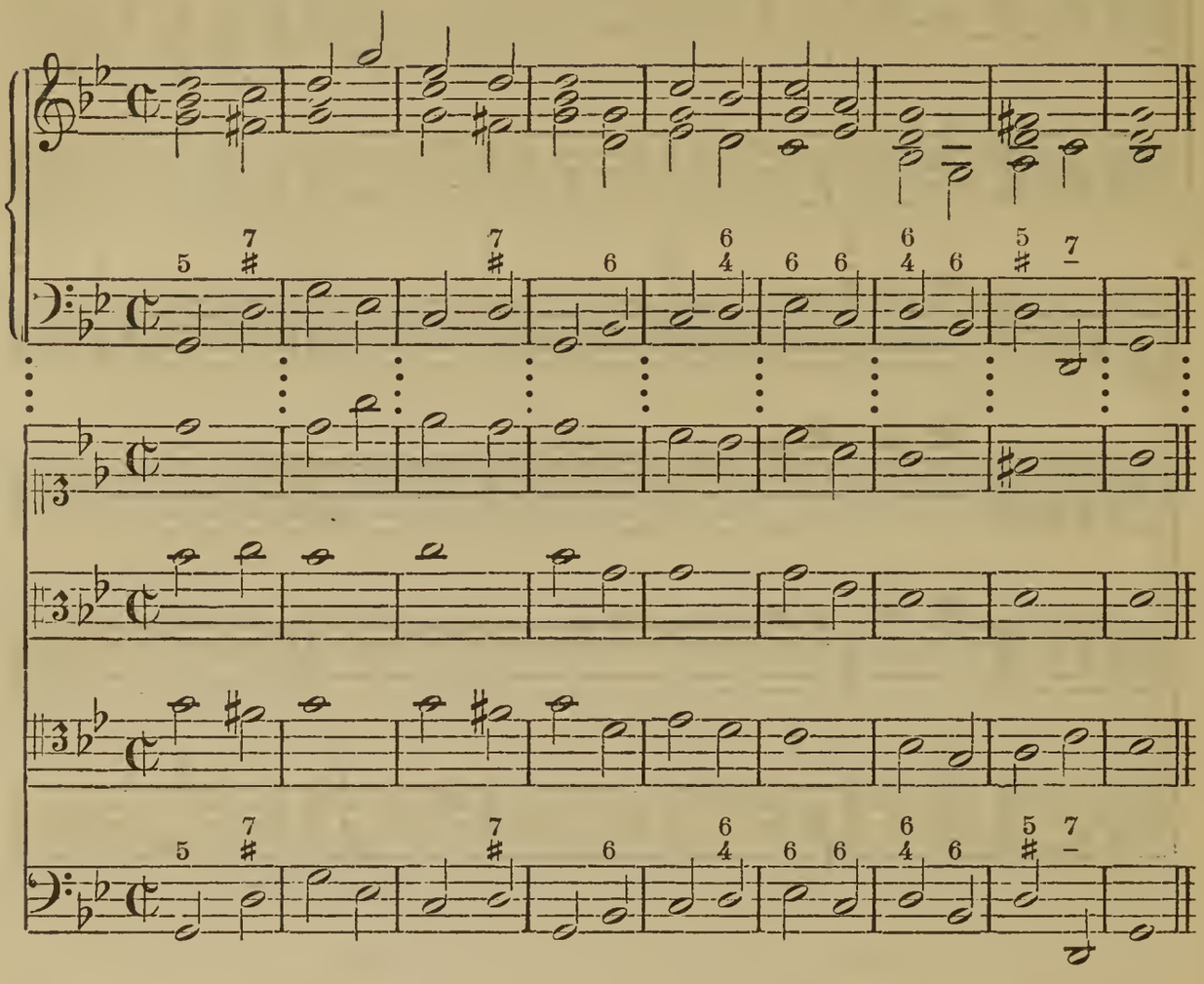
Beispiele in Dur. | Examples in Major. | Exemples en Majeur.

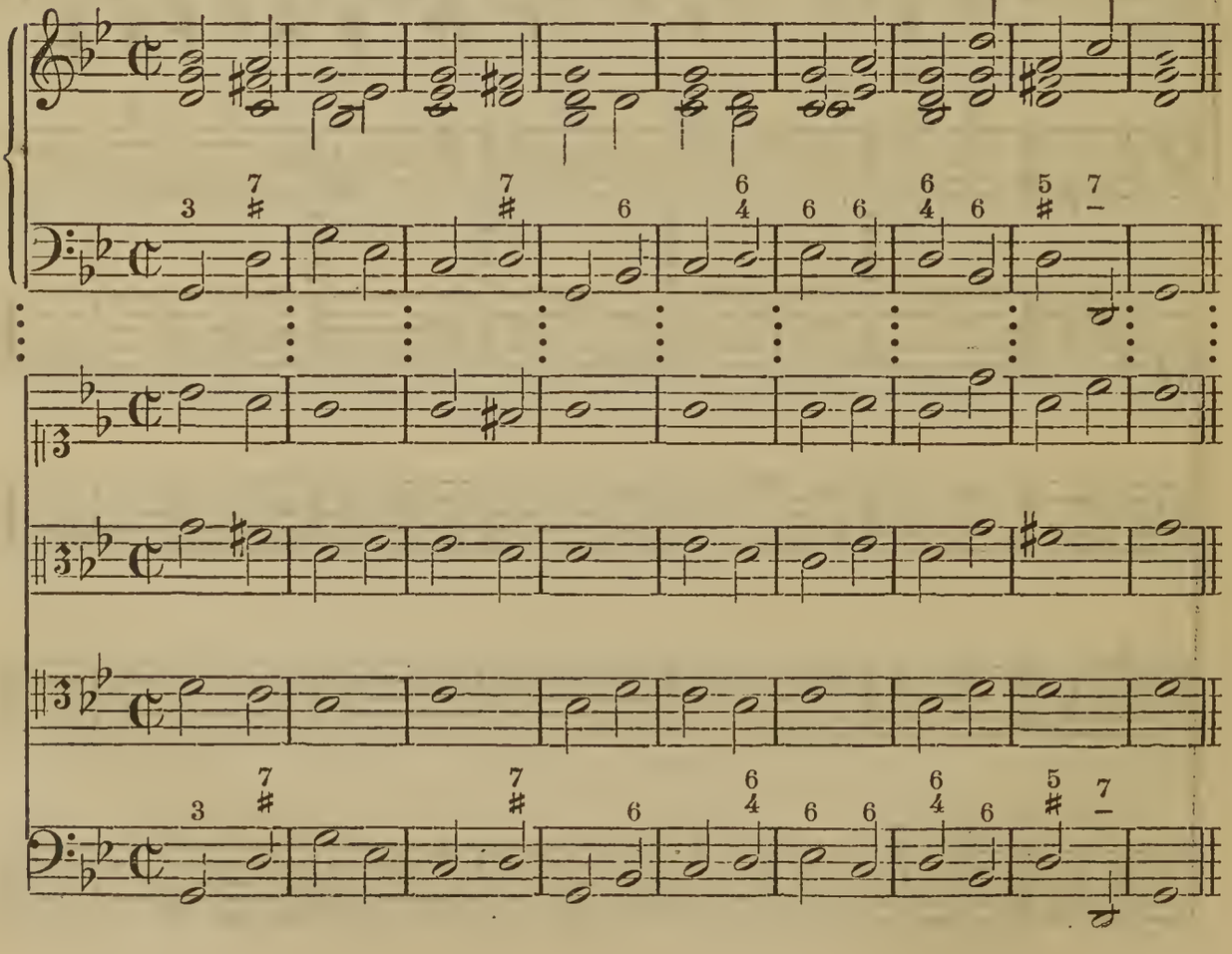


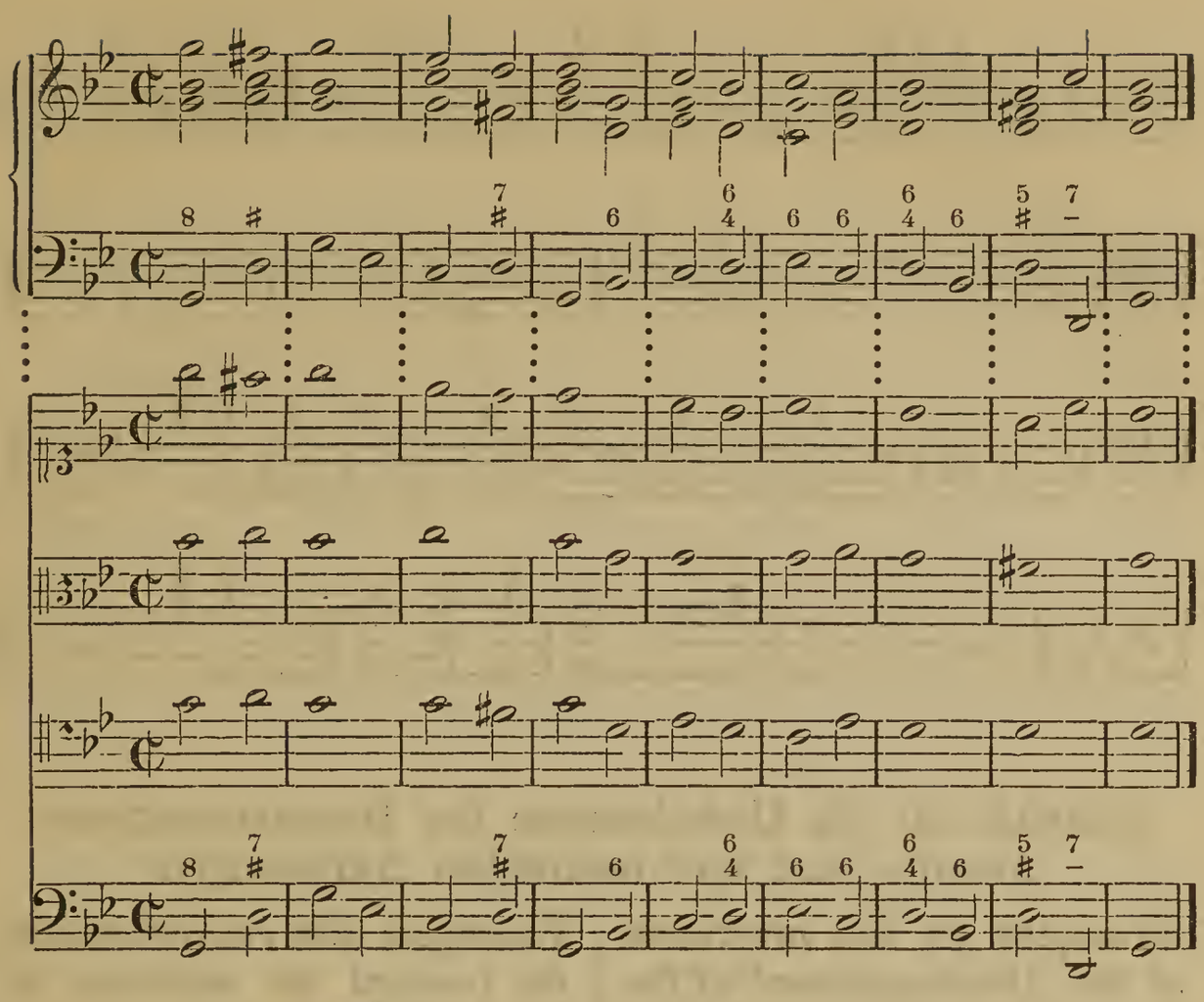




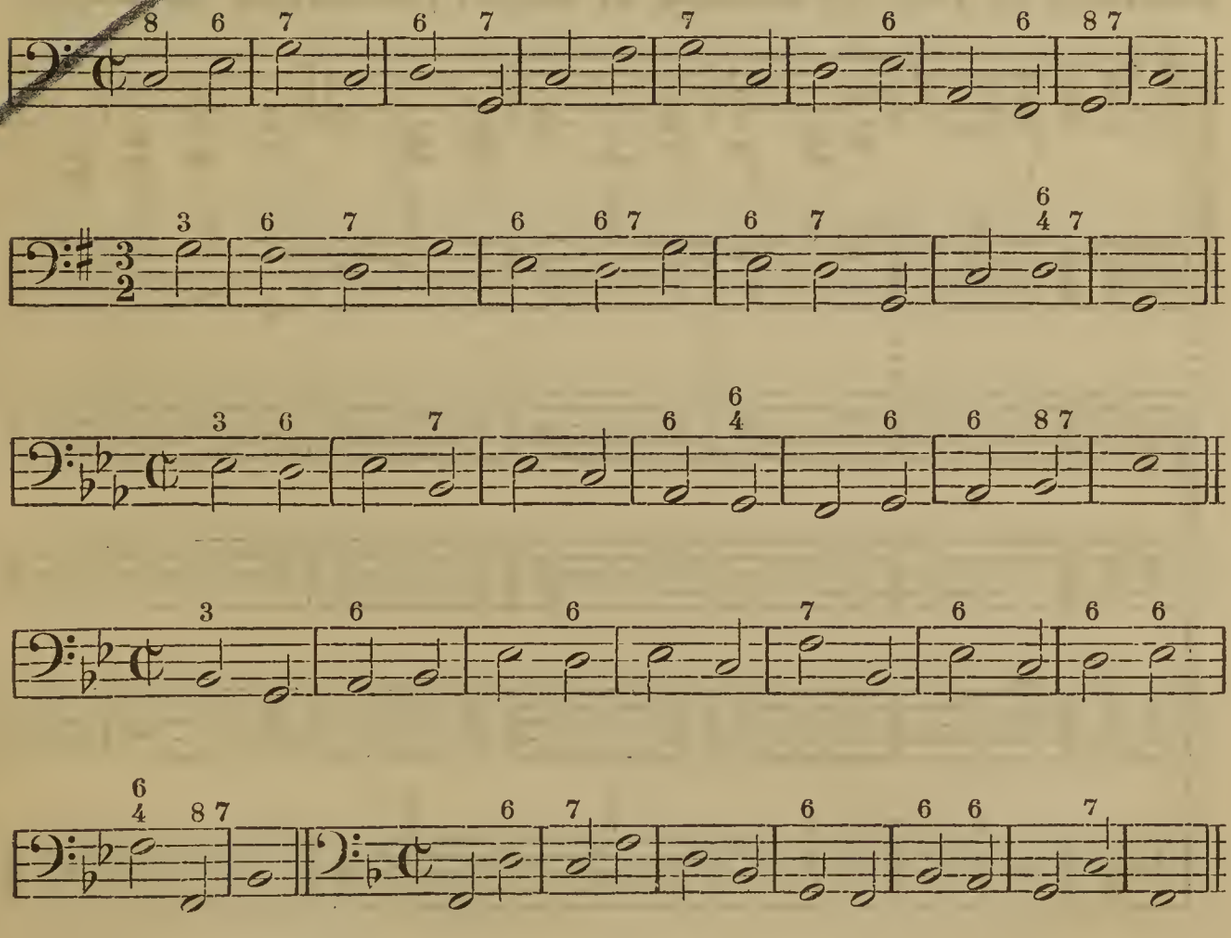
Beispiele in Moll. | Examples in Minor. | Exemples en Mineur.

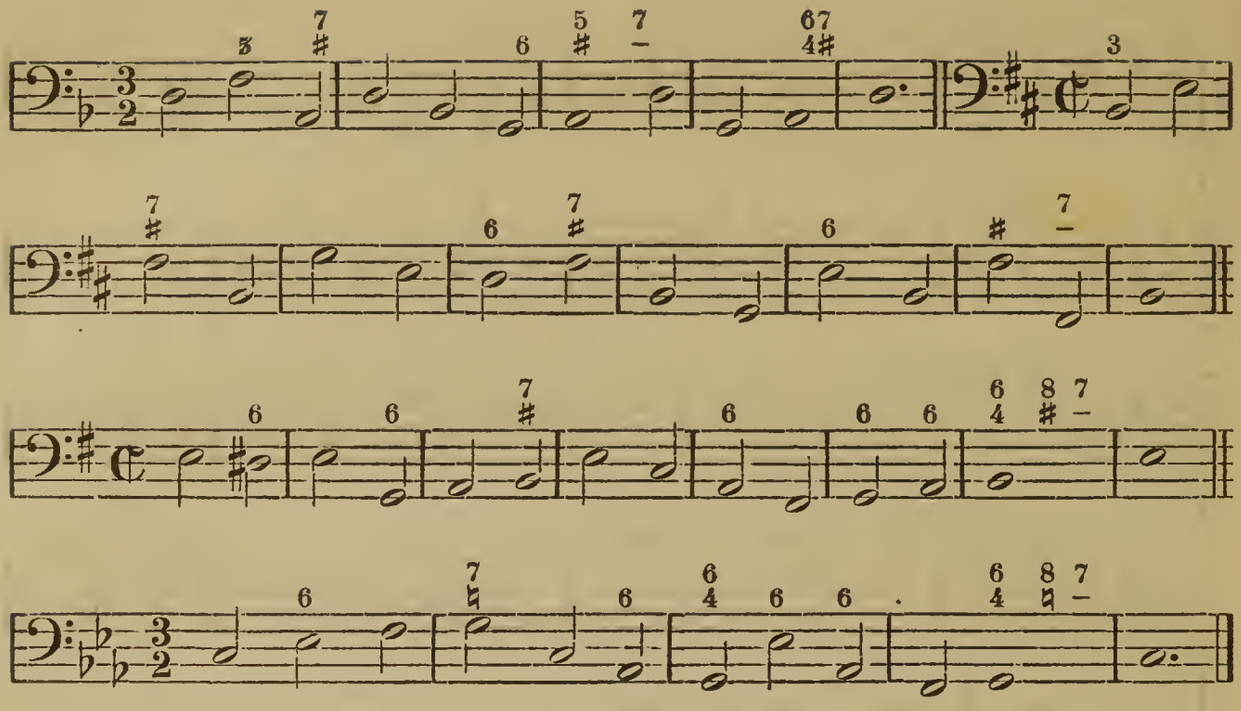






Aufgaben. Exercises. Devoirs.



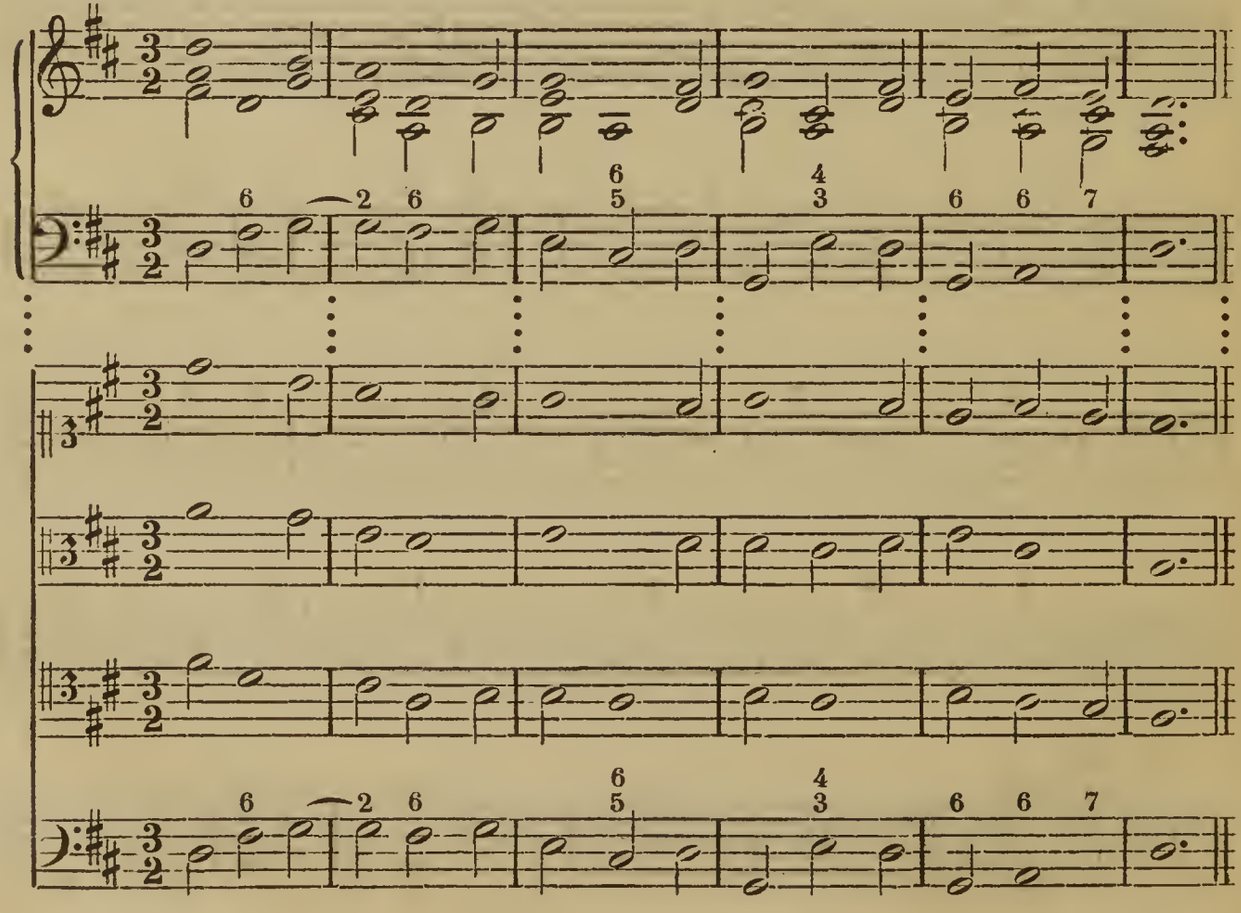


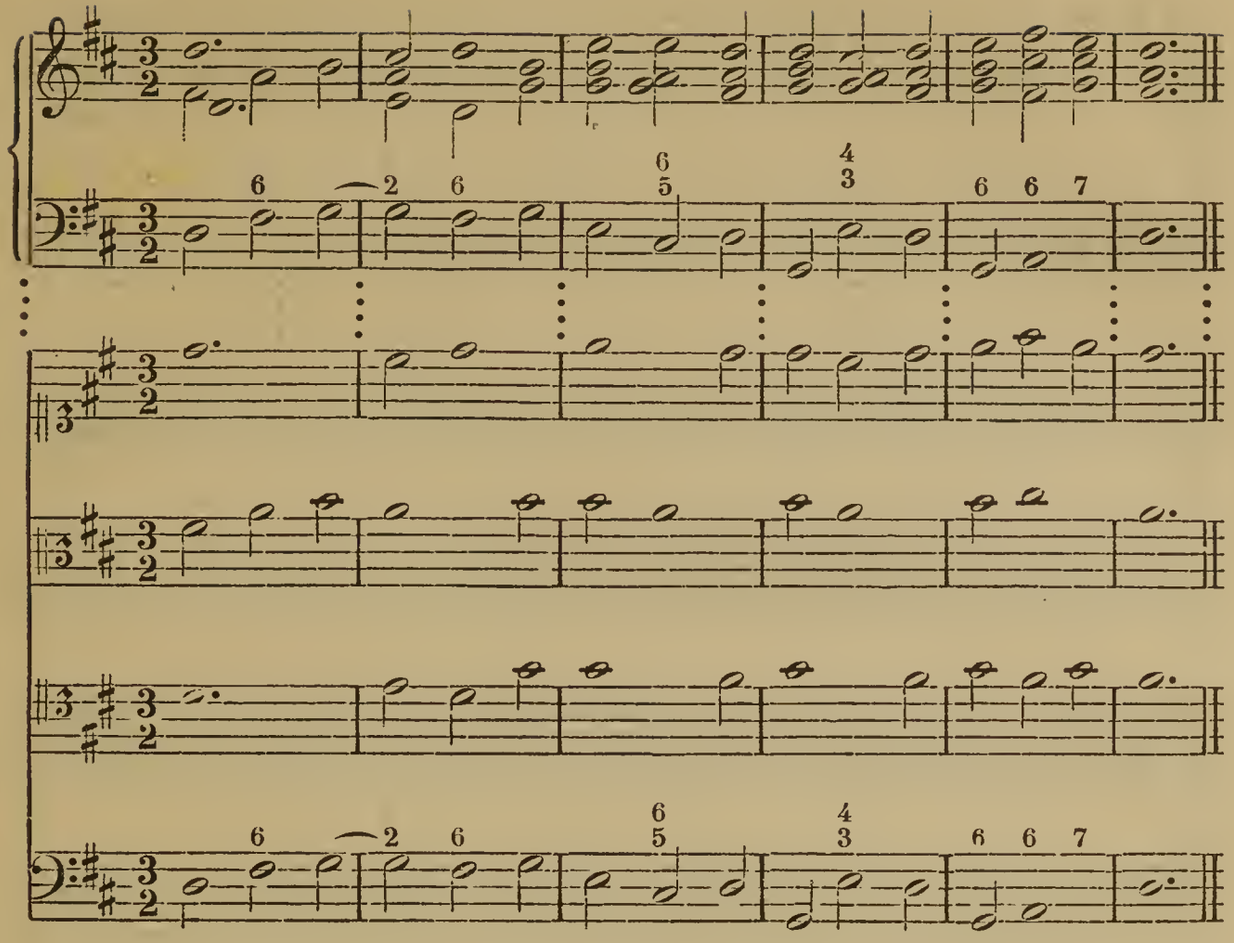
Beispiele für die Umkehrungen des Dominantseptimen-Accordes und ihre natürlichen Auflösungen.

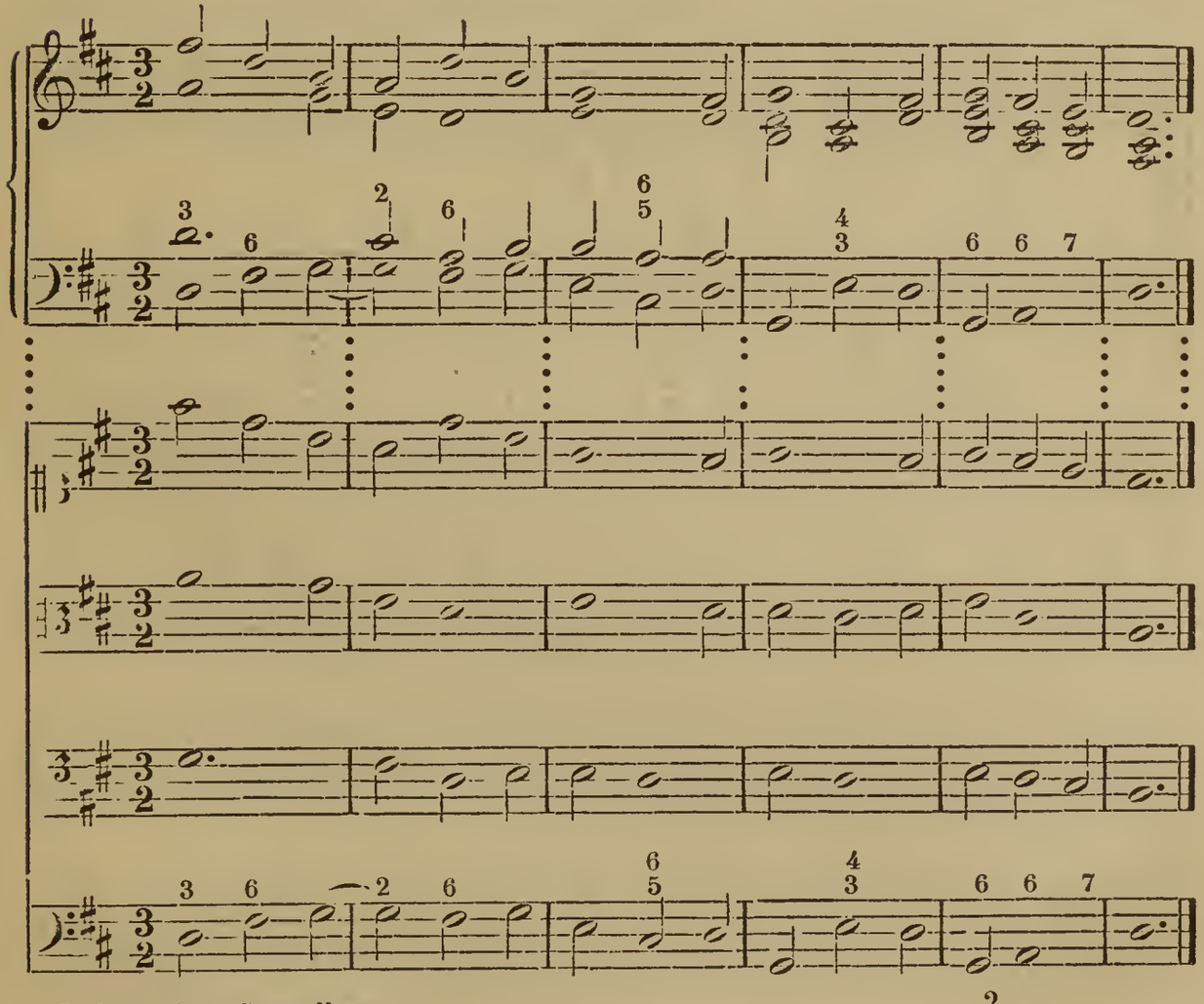
Examples for the inversions of the Dominantchord of the Seventh and their Natural Resolutions.

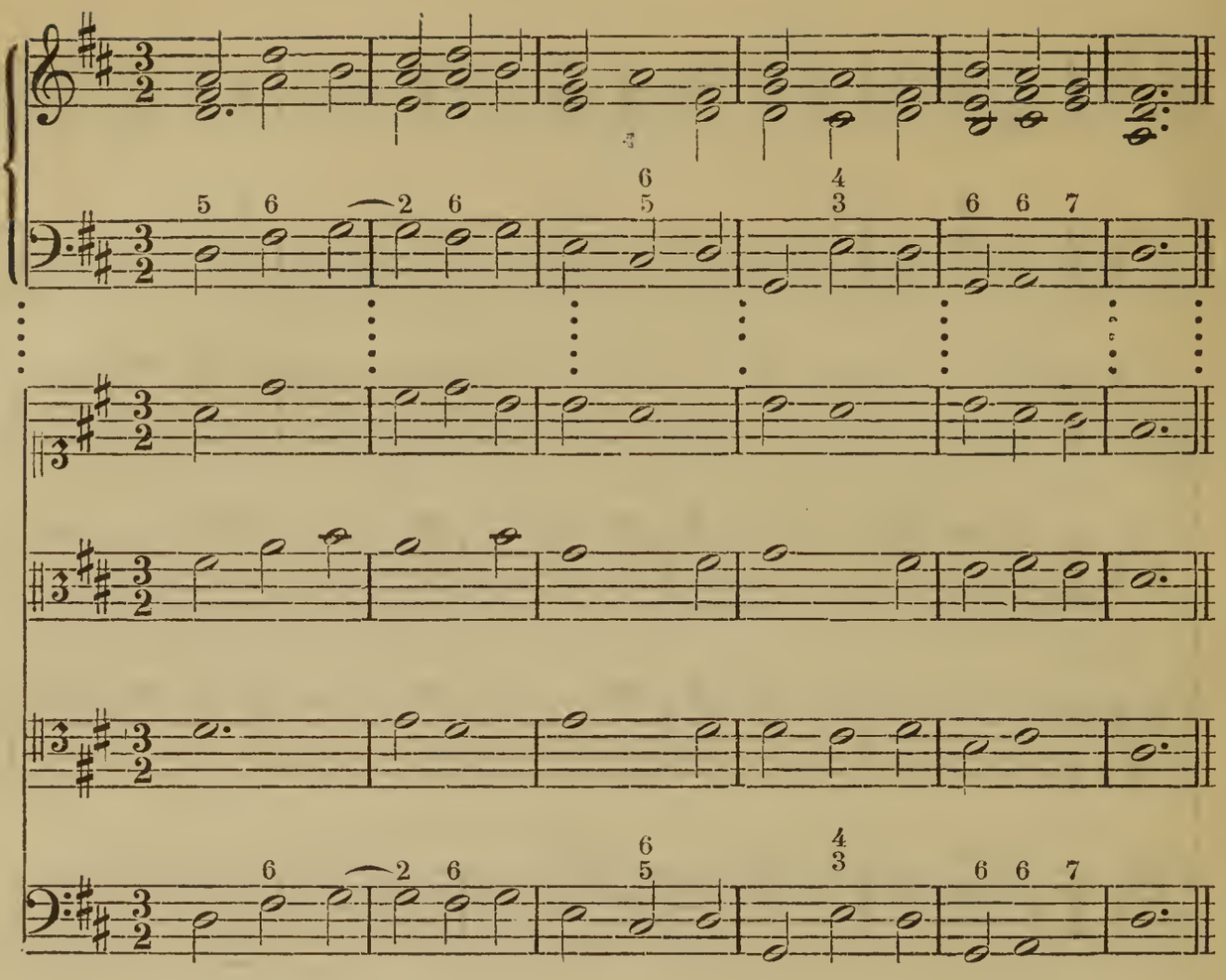
Exemples des renversements de l'accord de septième de la dominante et leurs résolutions naturelles.

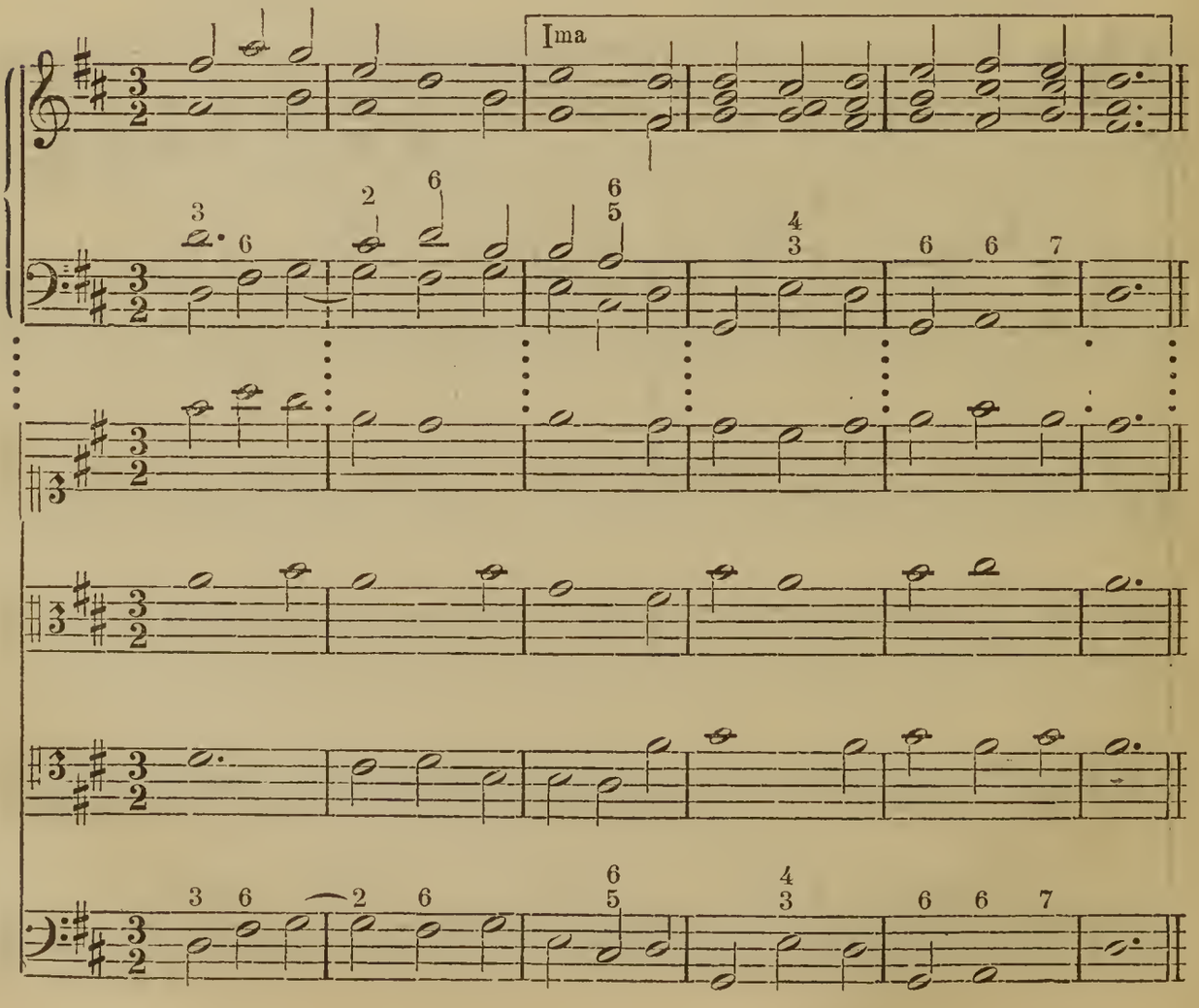
Beispiele in Dur. | Examples in Major. | Exemples en Majeur.







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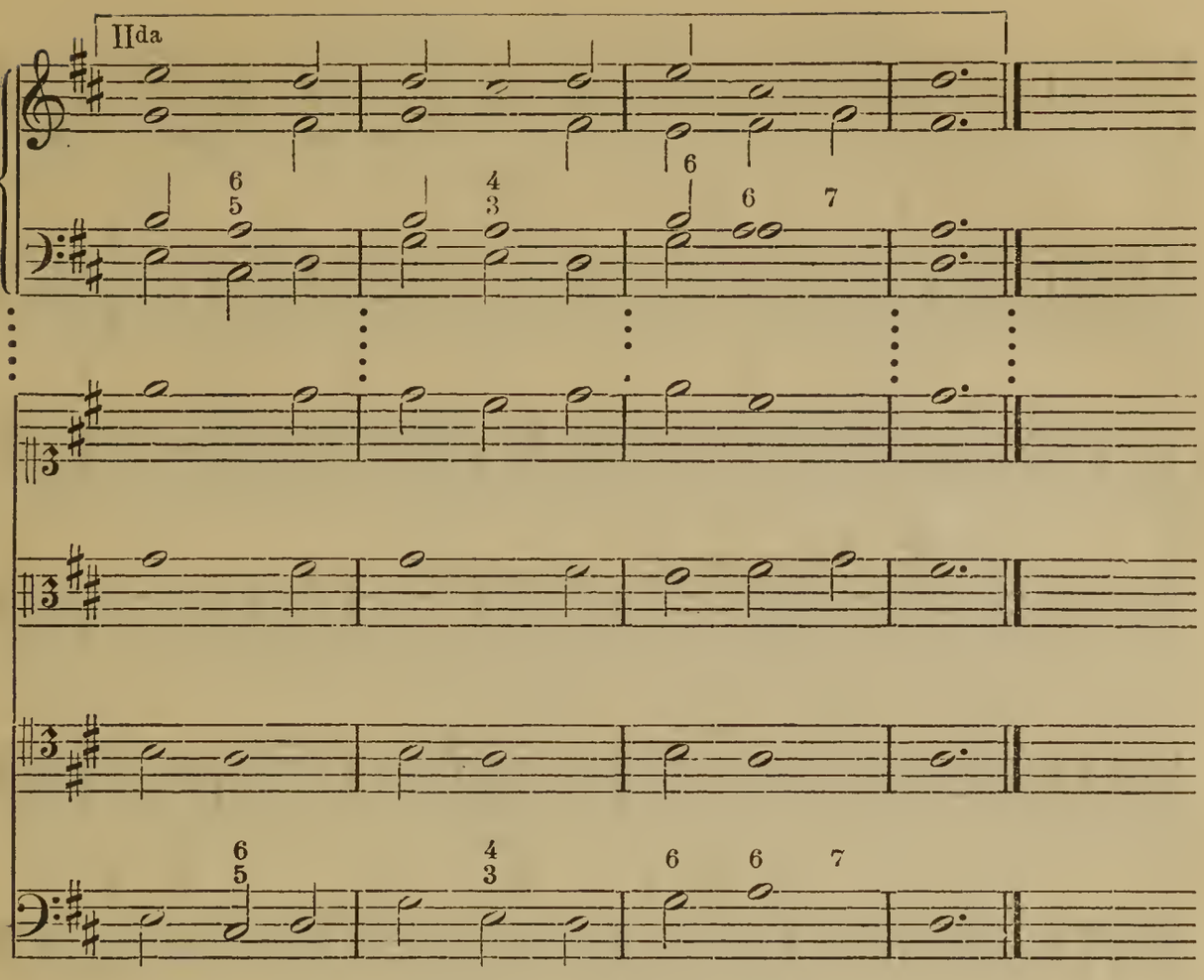
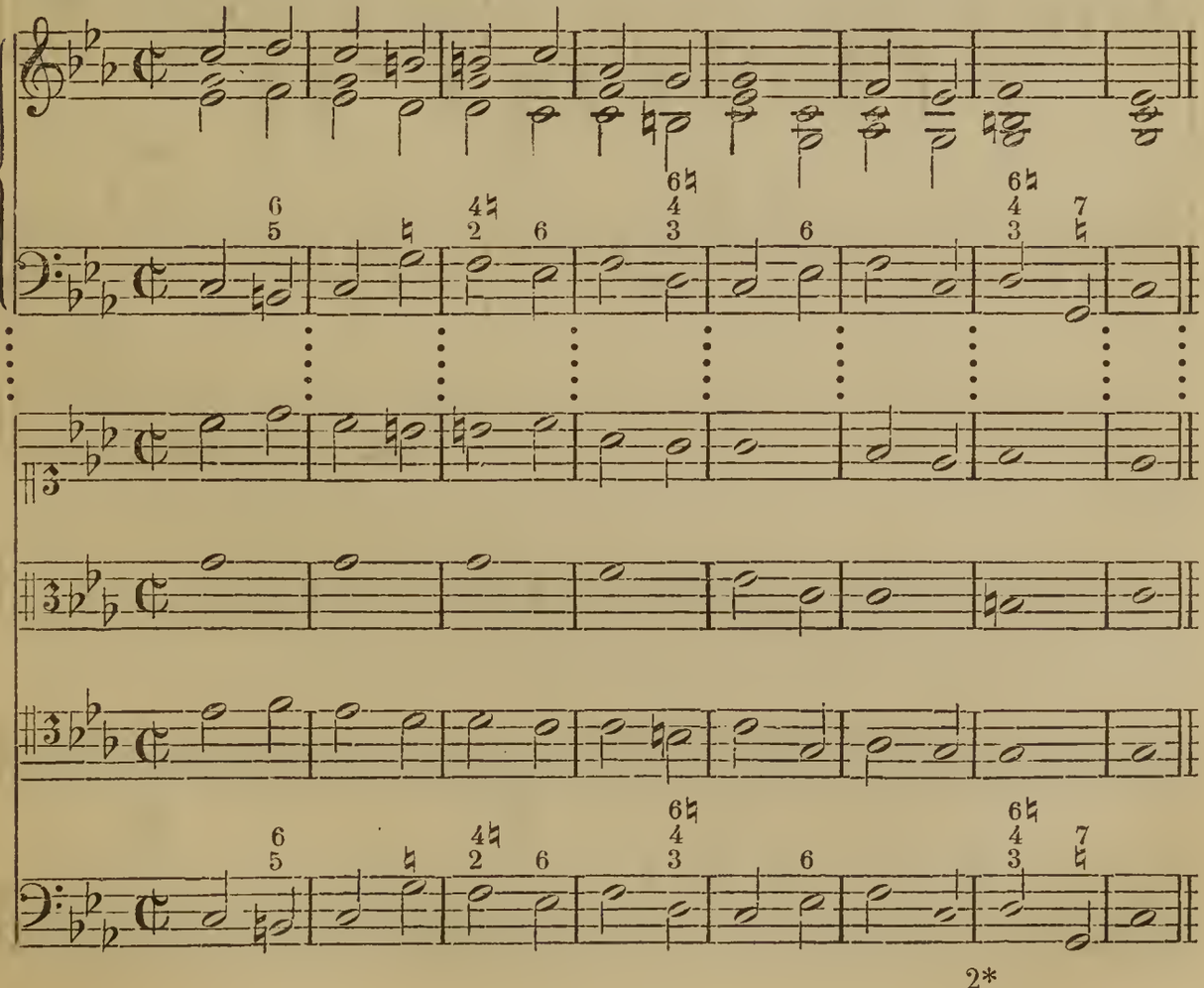
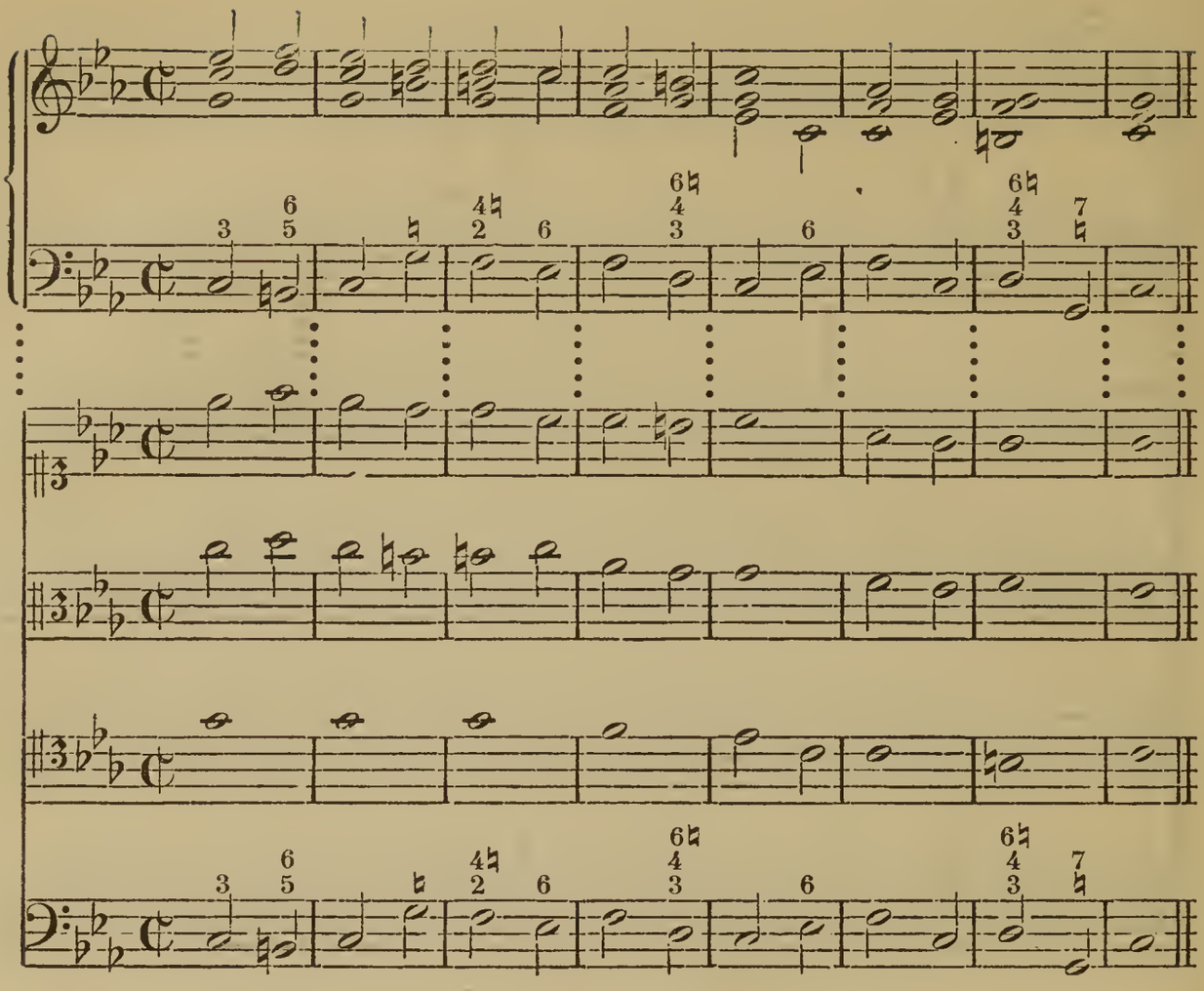
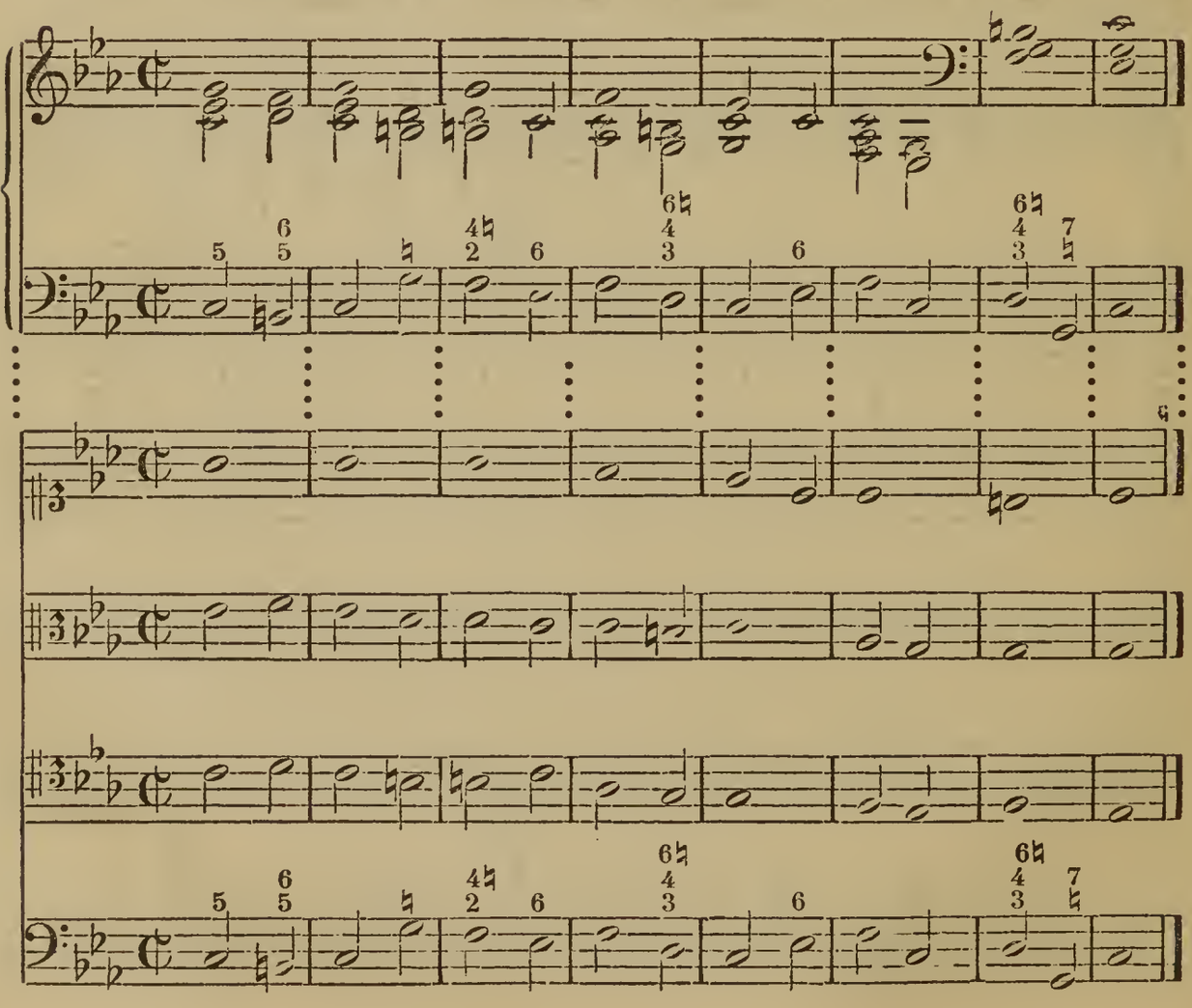


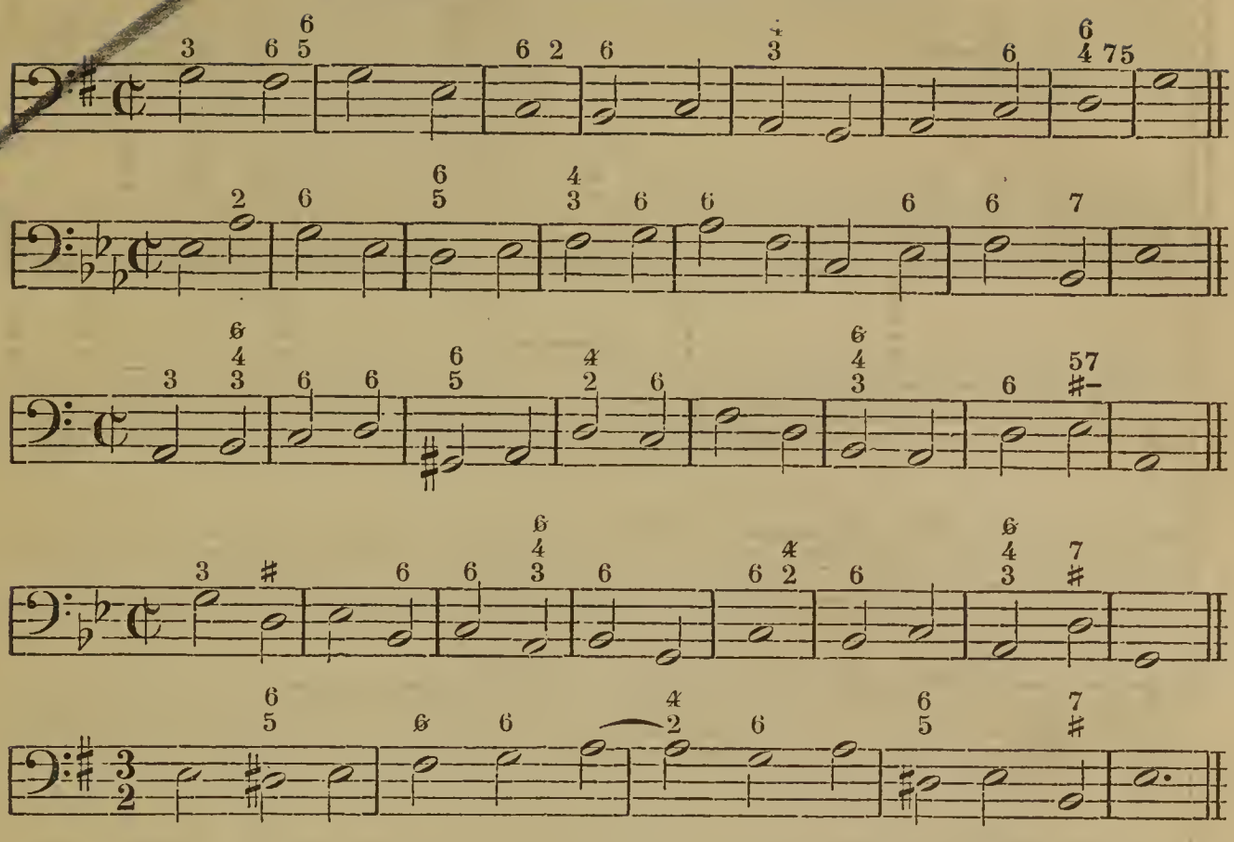
Beispiele in Moll. | Examples in Minor. | Exemples en Mineur.







Aufgaben. Exercises. Devoirs.

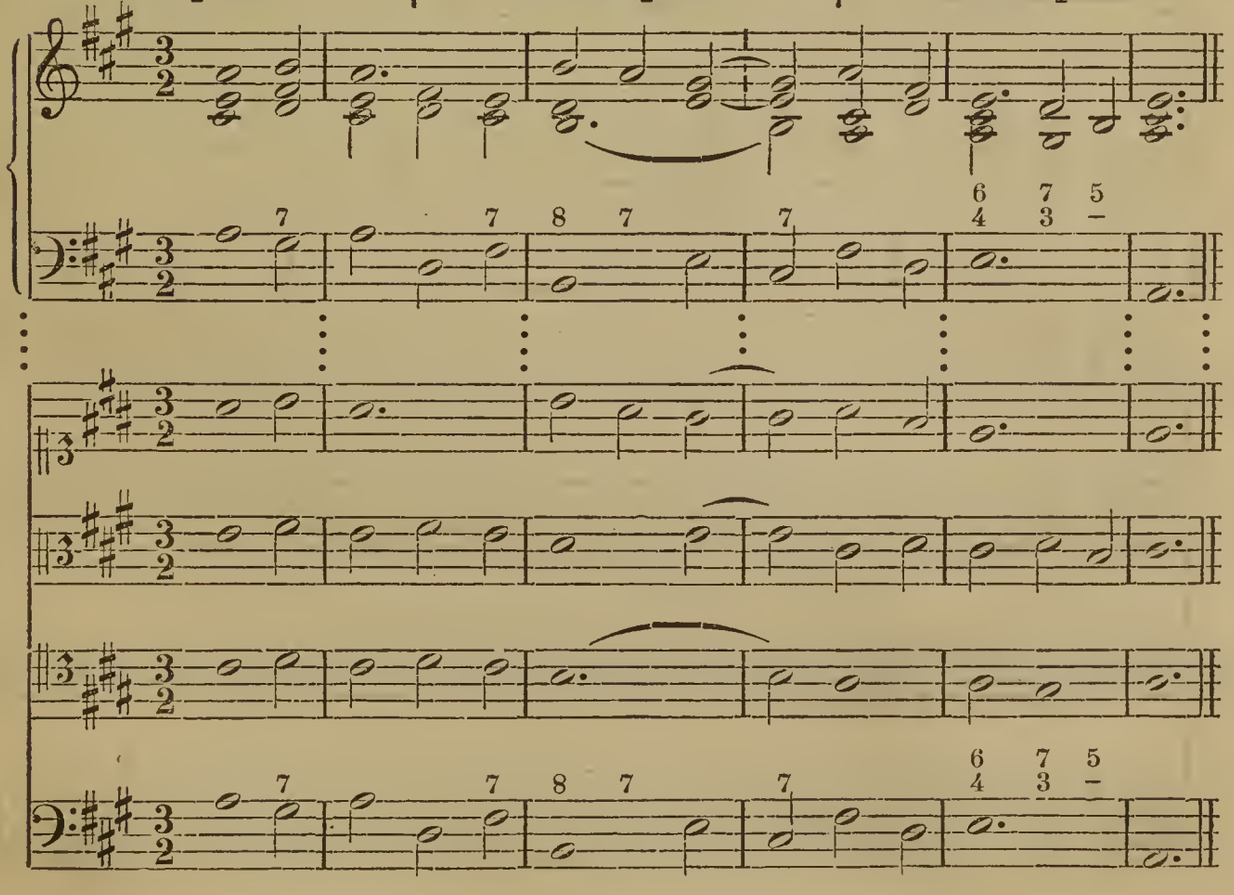


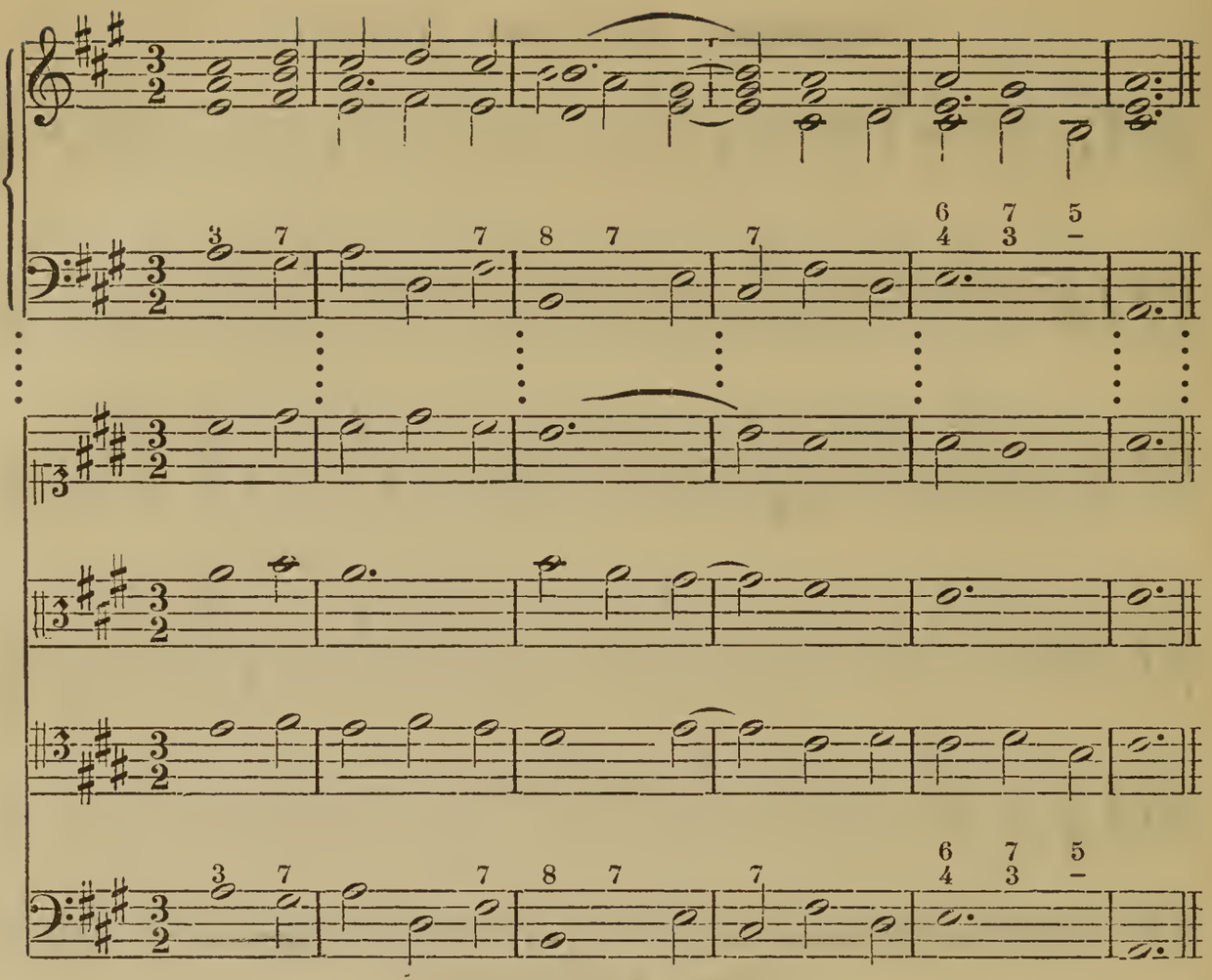
Die Nebenseptimenaccorde der Durtonart und ihre natürlichen Auflösungen.

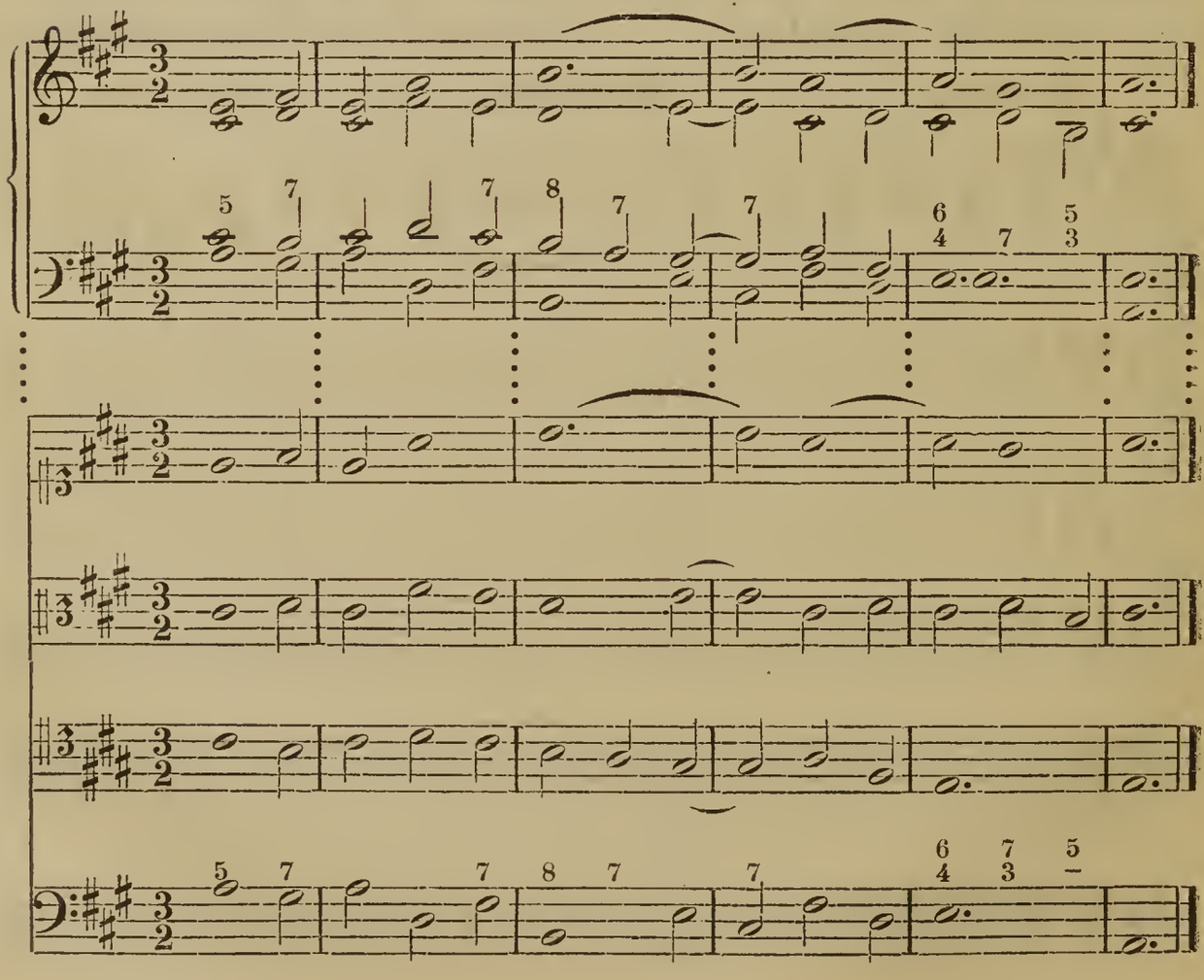
The Secondary Chords of the Seventh in Major and their natural resolution.

Les accords de septième secondaires de la gamme majeure et leurs résolutions naturelles.

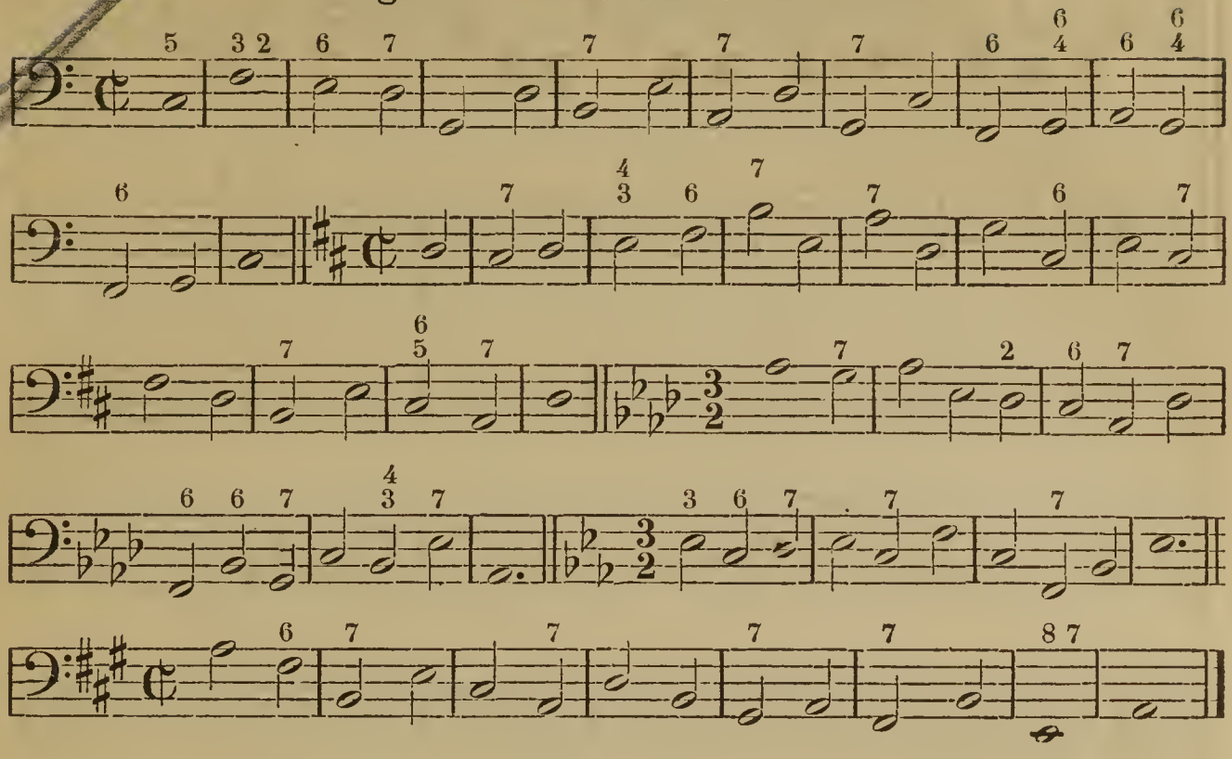
Beispiele. | Examples. | Exemples.







Aufgaben. Exercises. Devoirs.

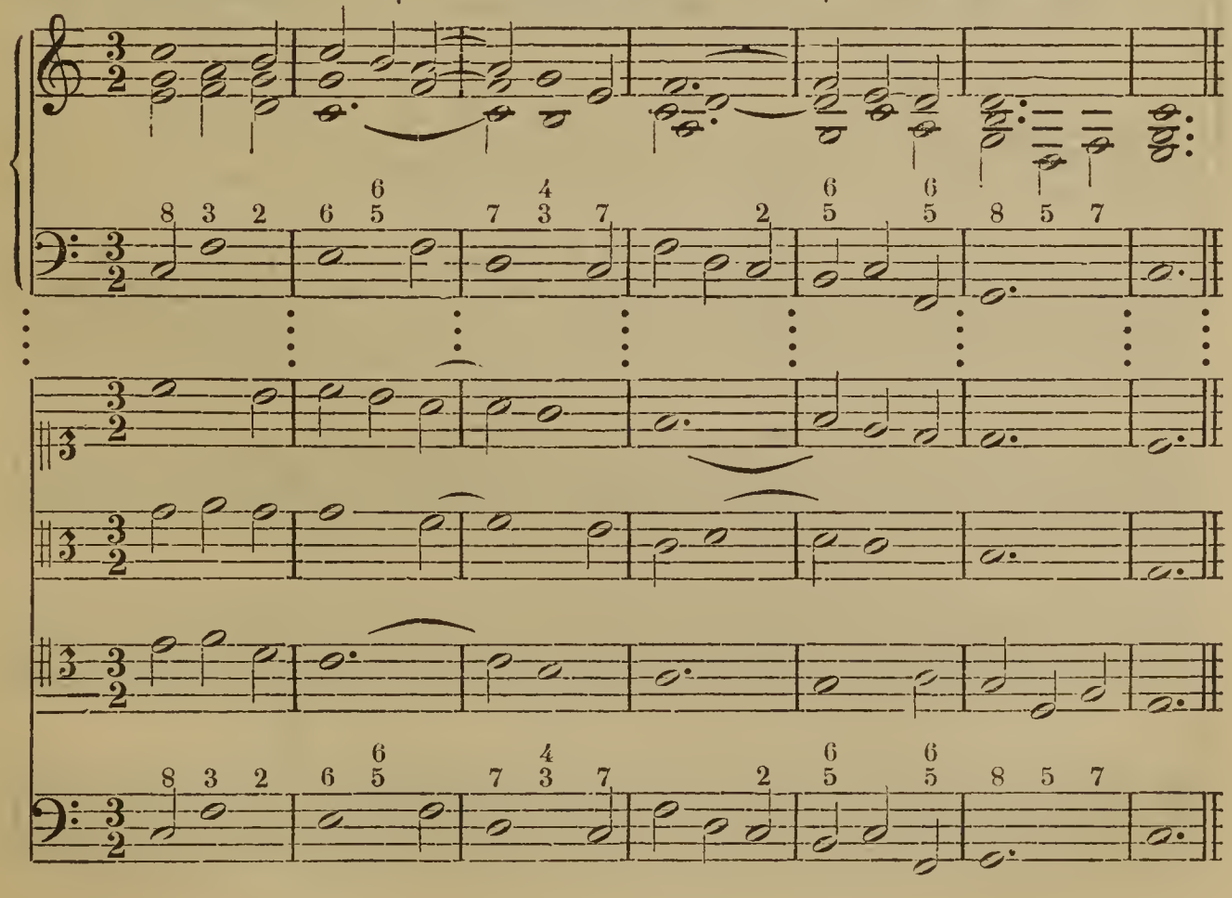


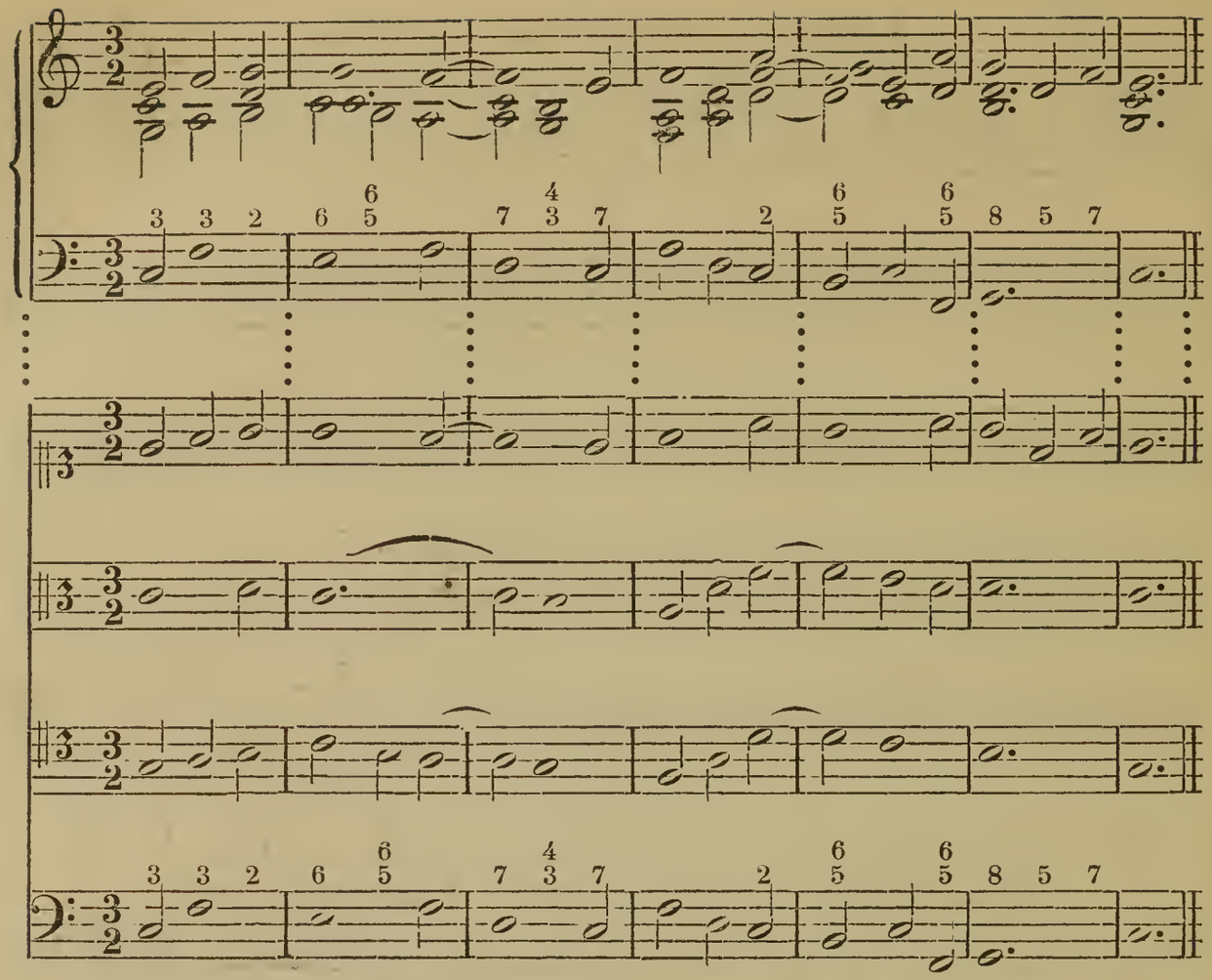
Die Verbindung aller Septimen-Accorde in Dur in der Grundstellung und in ihren Umkehrungen.

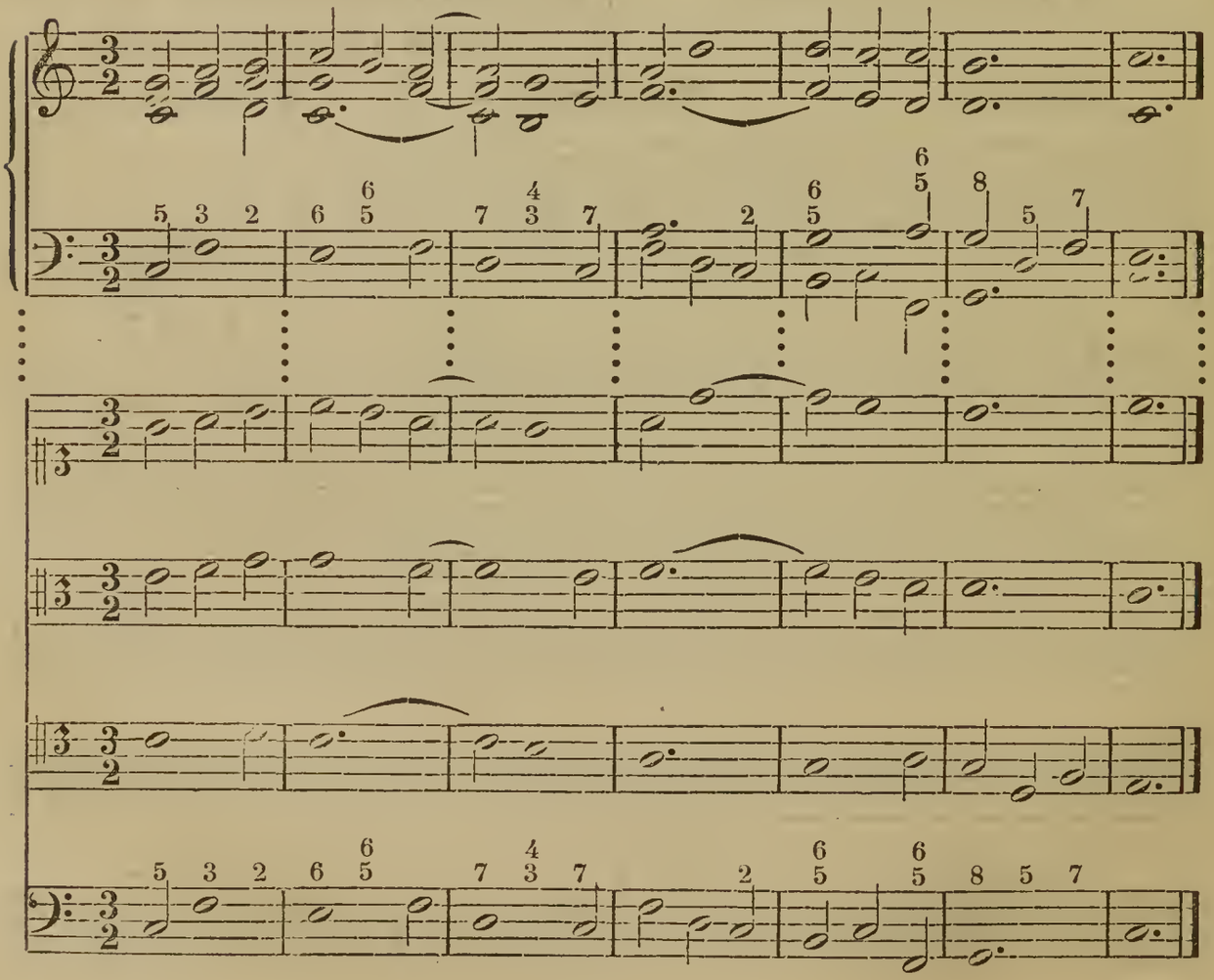
The connection of all Chords of the Seventh in Major in their fundamental position and in their inversions.

L'enchaînements de tous les accords de septième secondaires en Majeur dans la position fondamentale et dans leurs renversements.

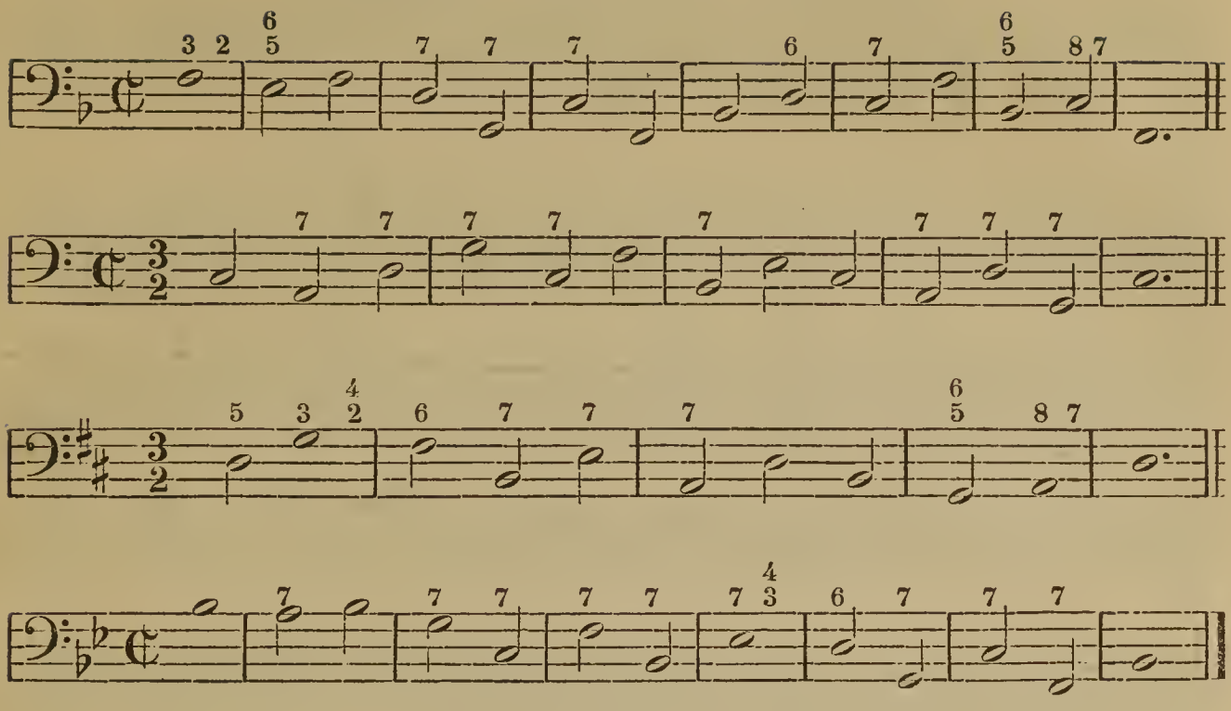
Beispiele. | Examples. | Exemples.







Aufgaben. Exercises. Devoirs.

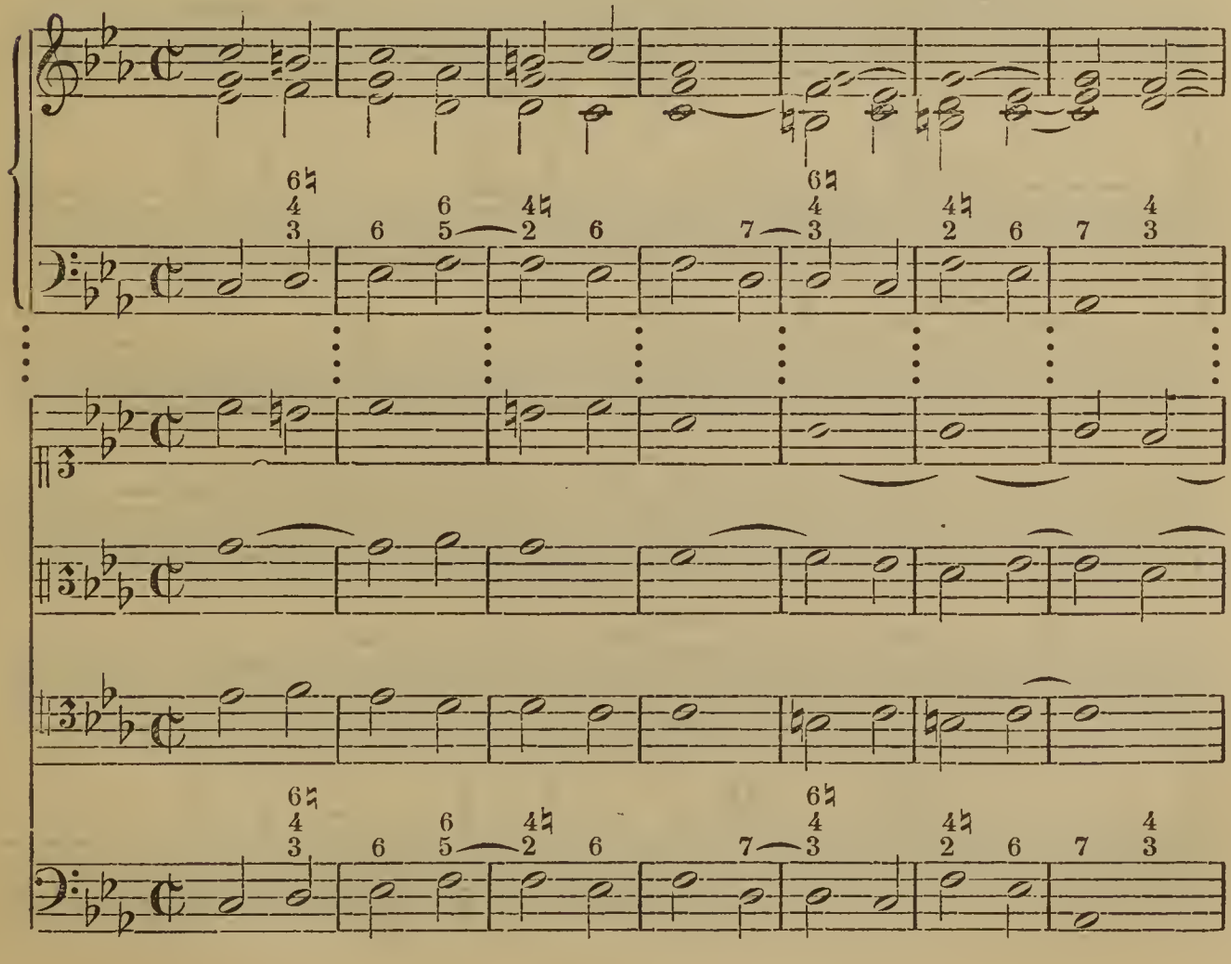


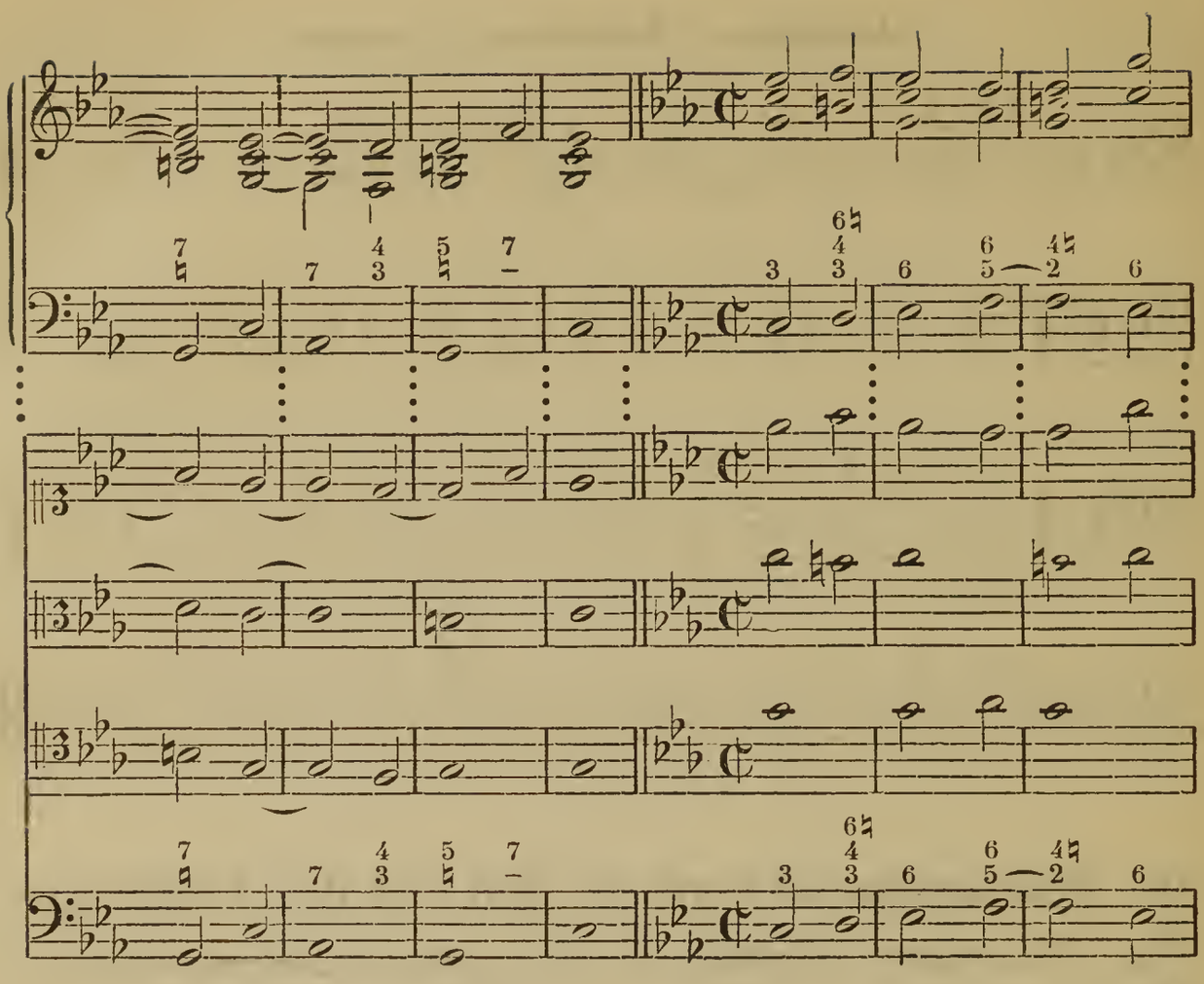
Die Nebenseptimen-Accorde in Moll und ihre Auflösungen.

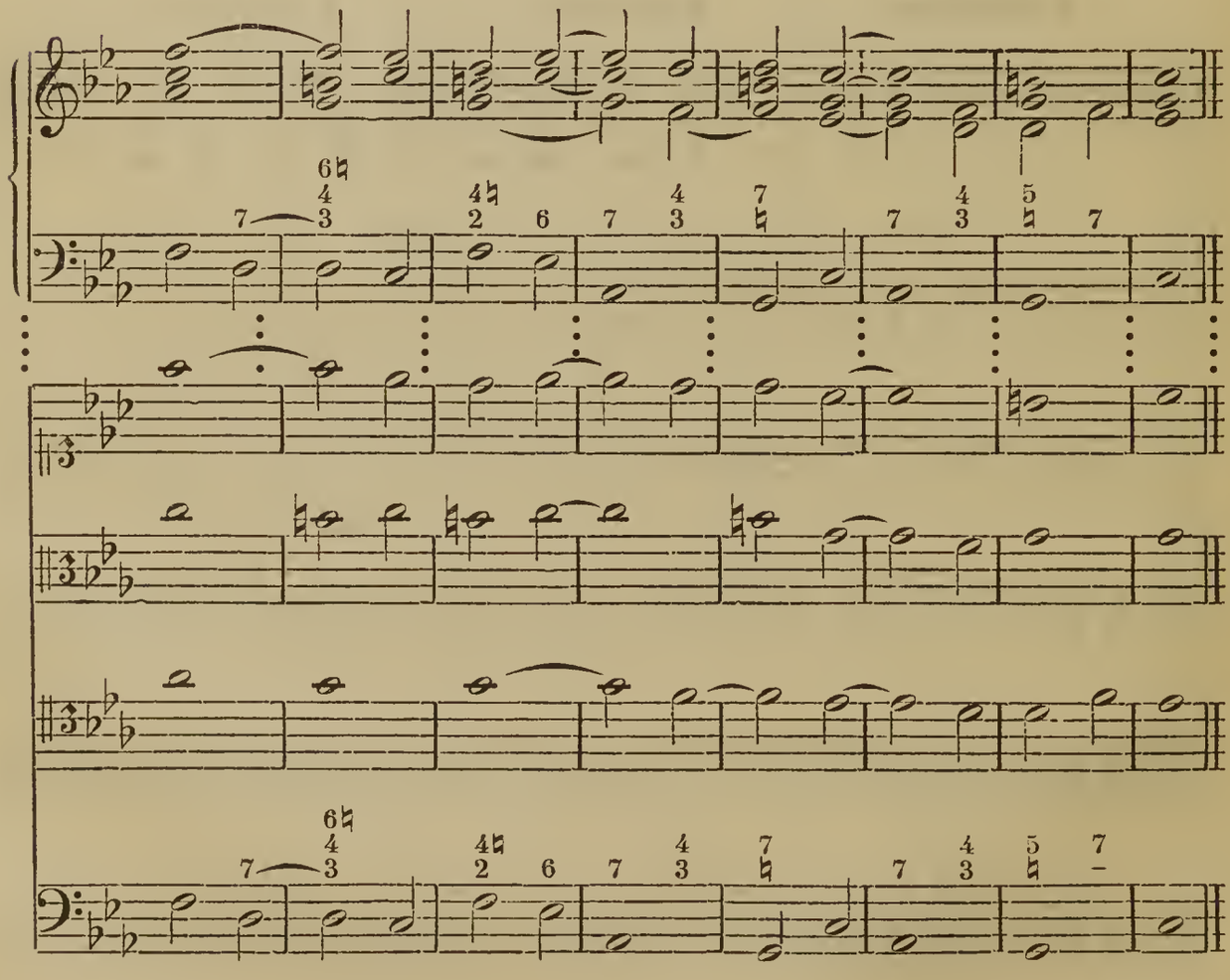
The Secondary Chords in Minor and their resolutions.

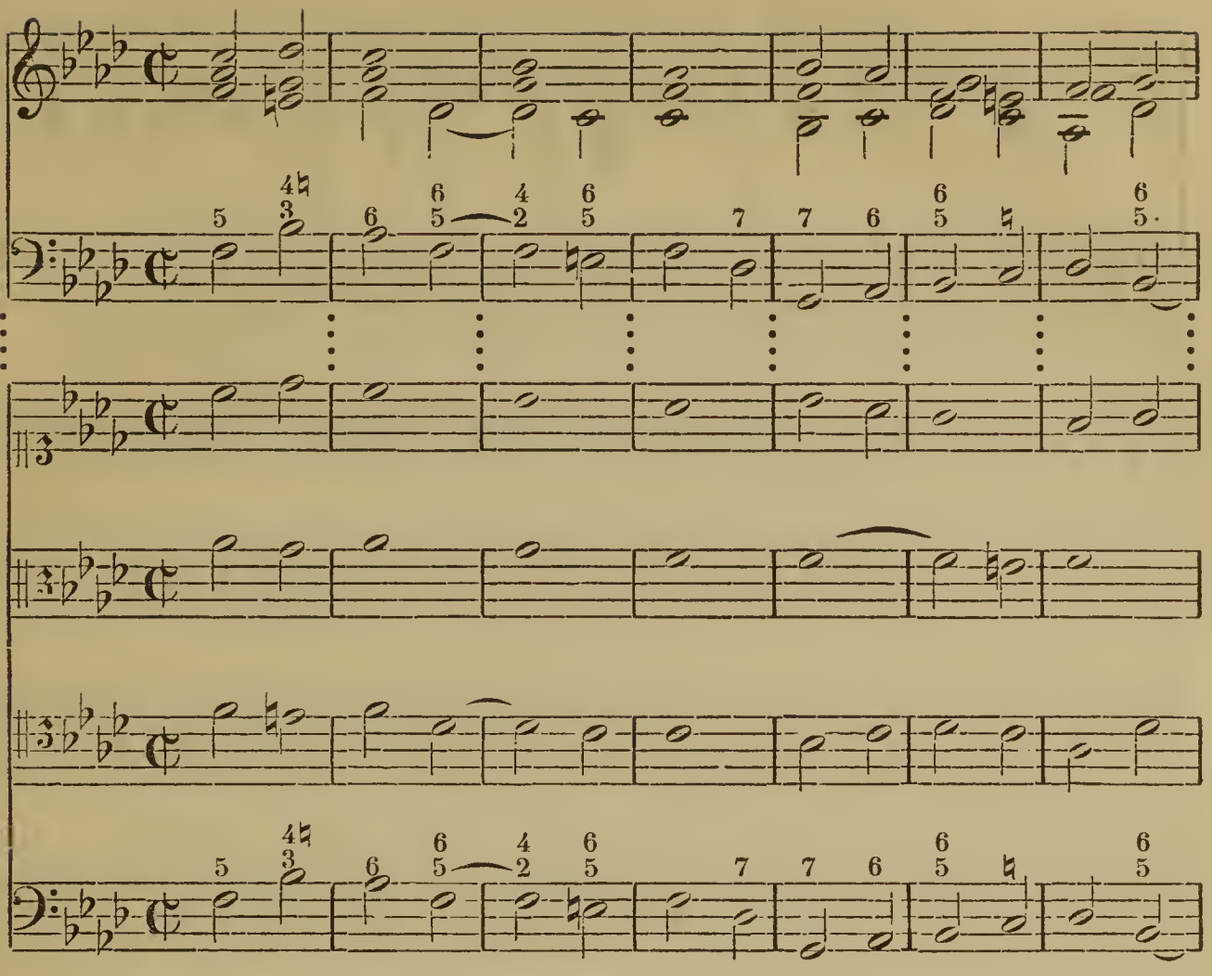
Les accords de septième secondaires en Mineur et leurs résolutions.

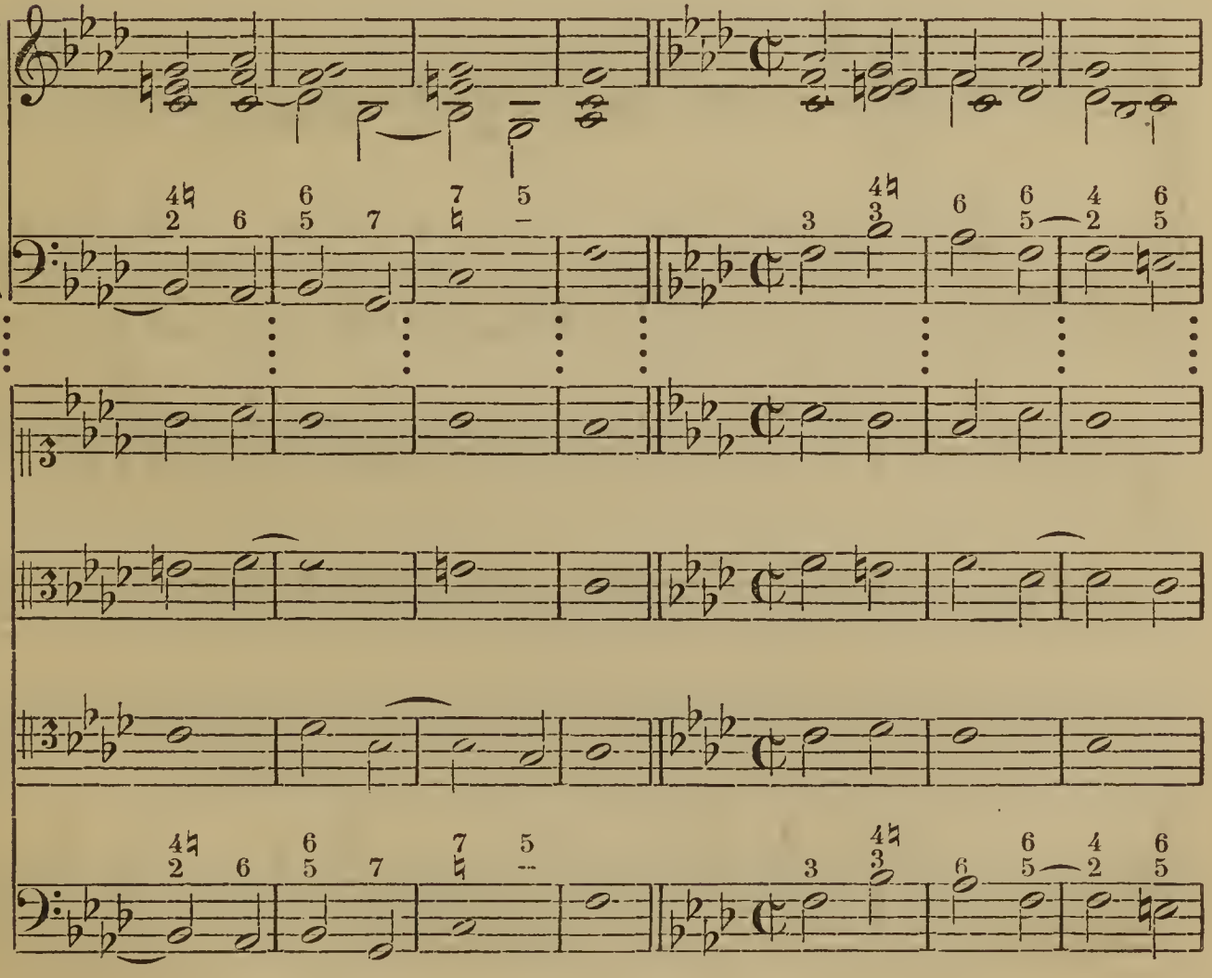
Beispiele. | Examples. | Exemples.

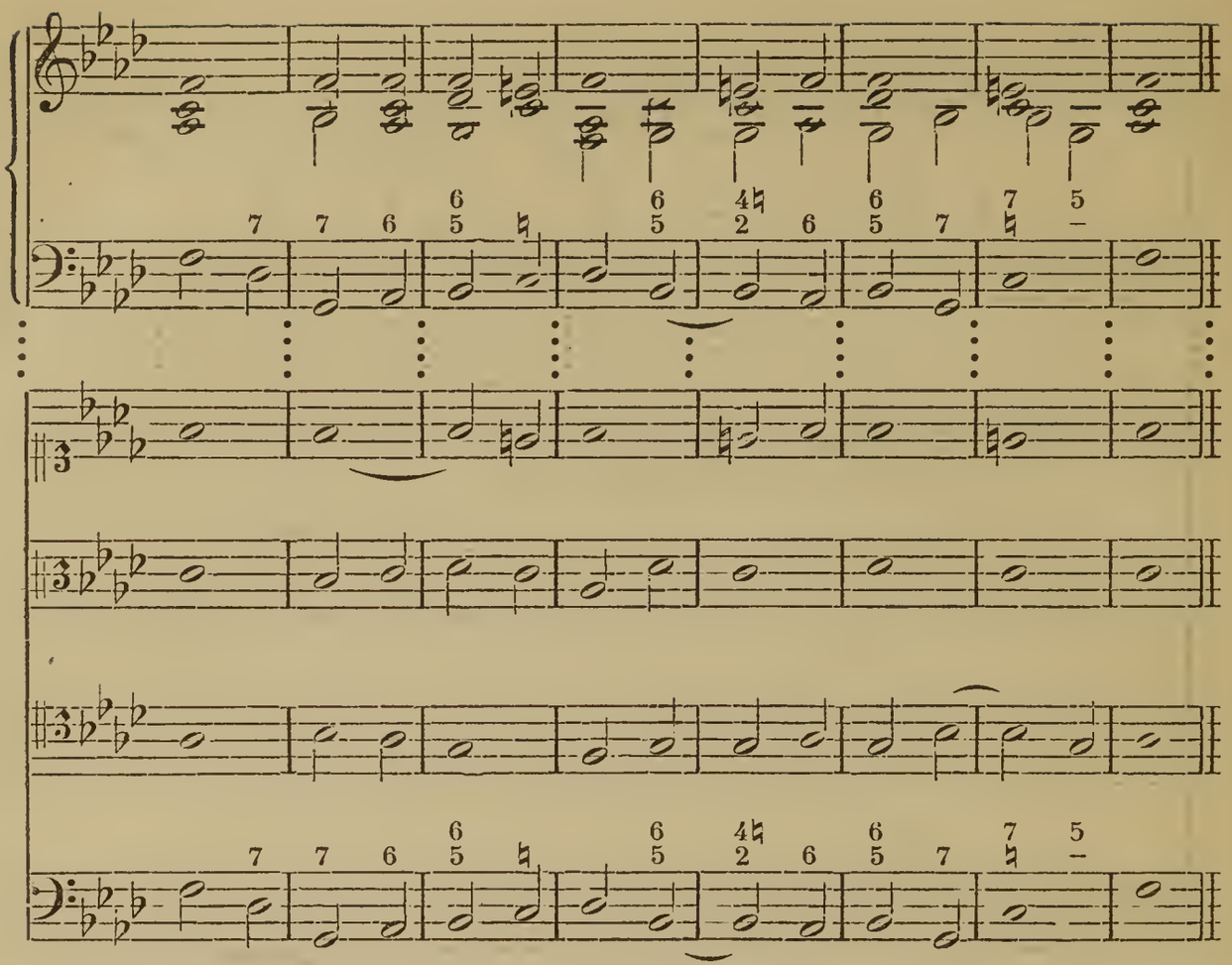


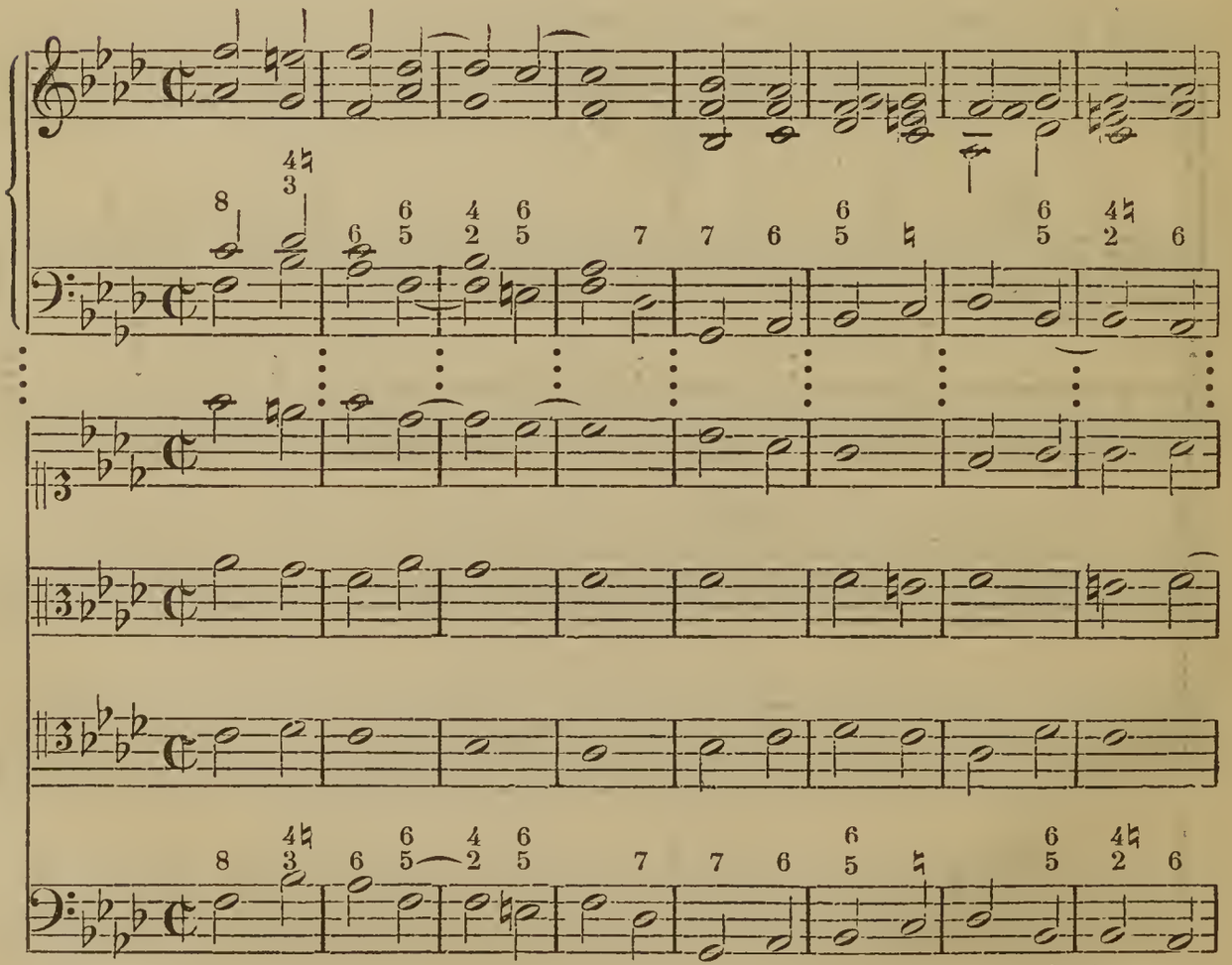


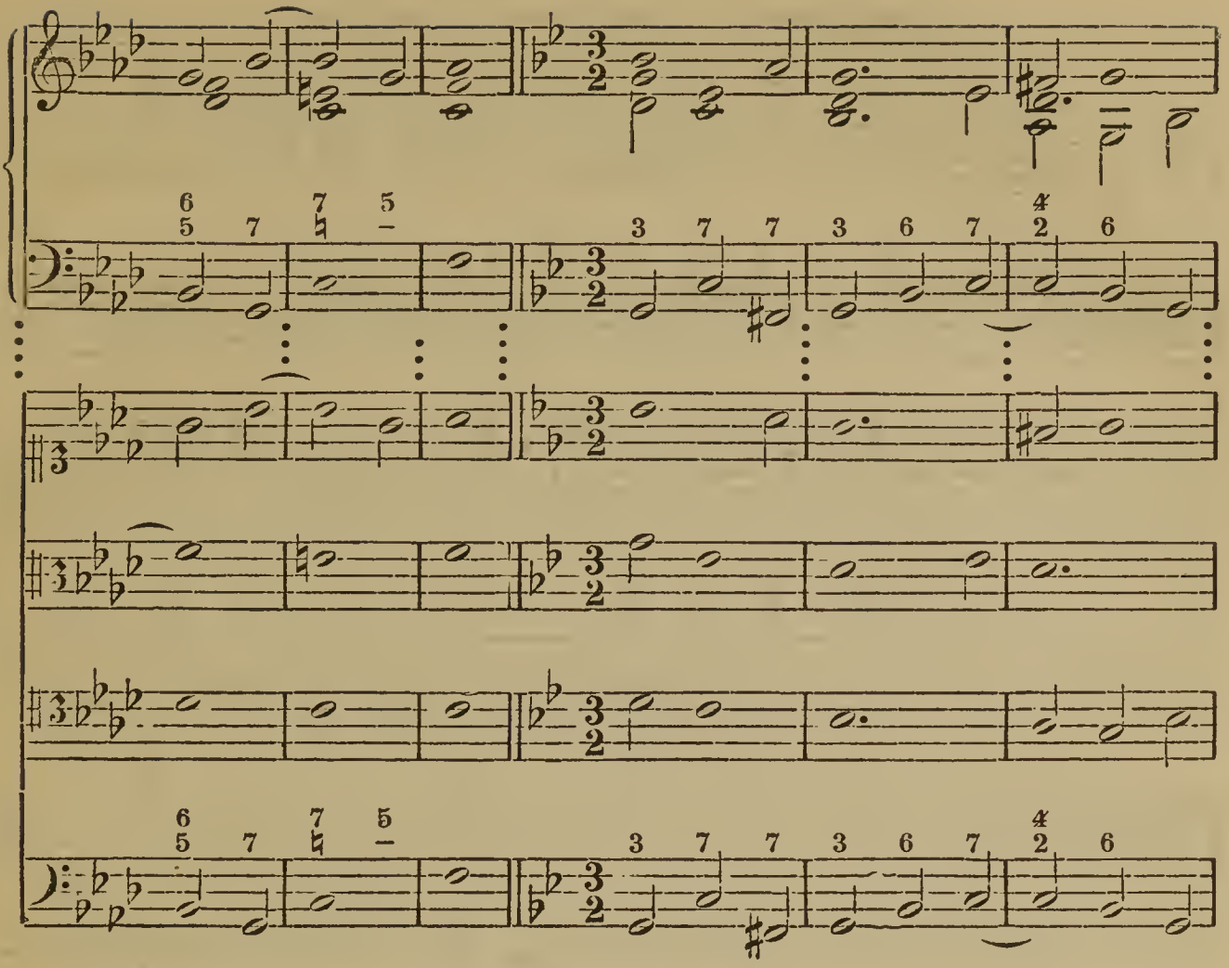


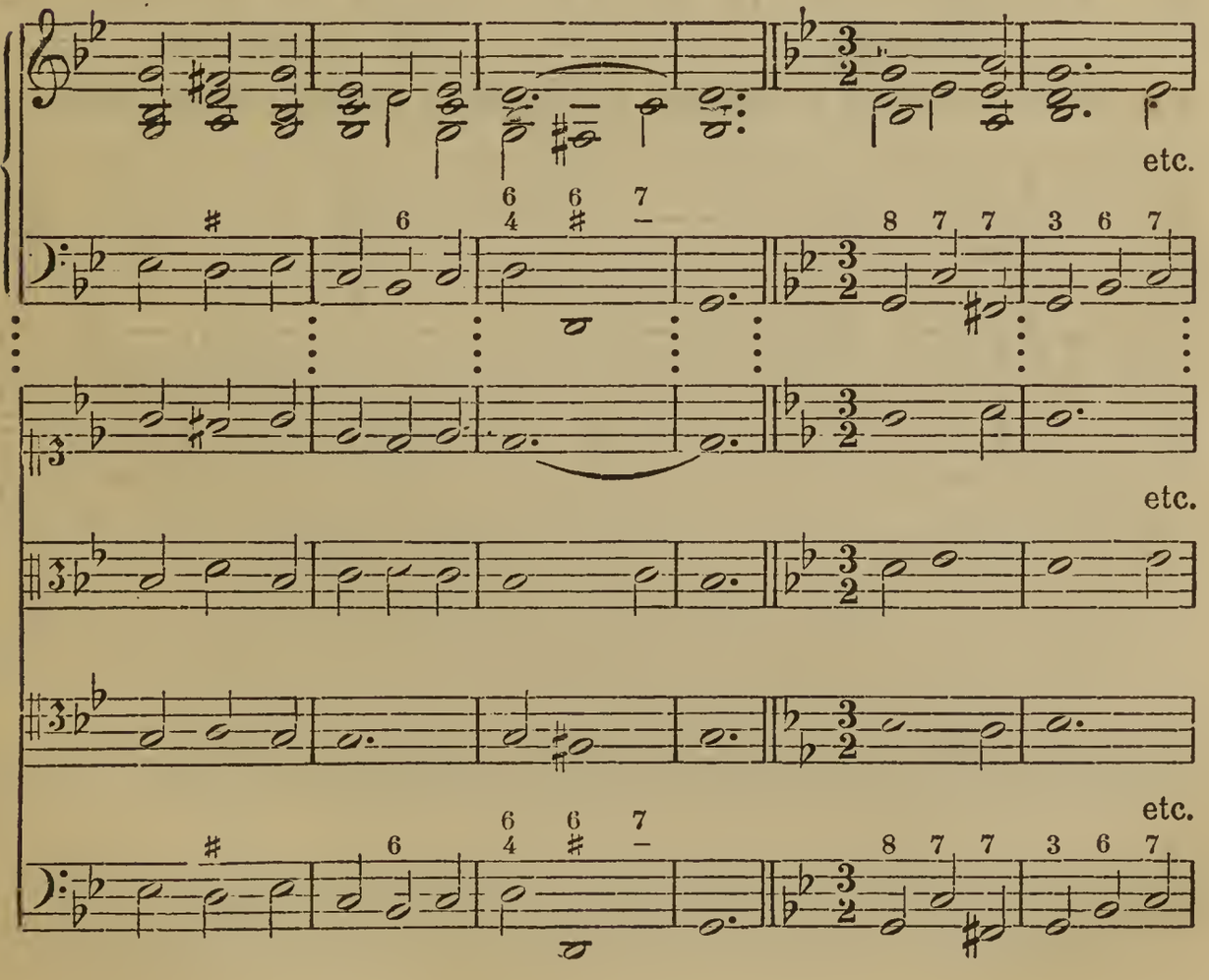




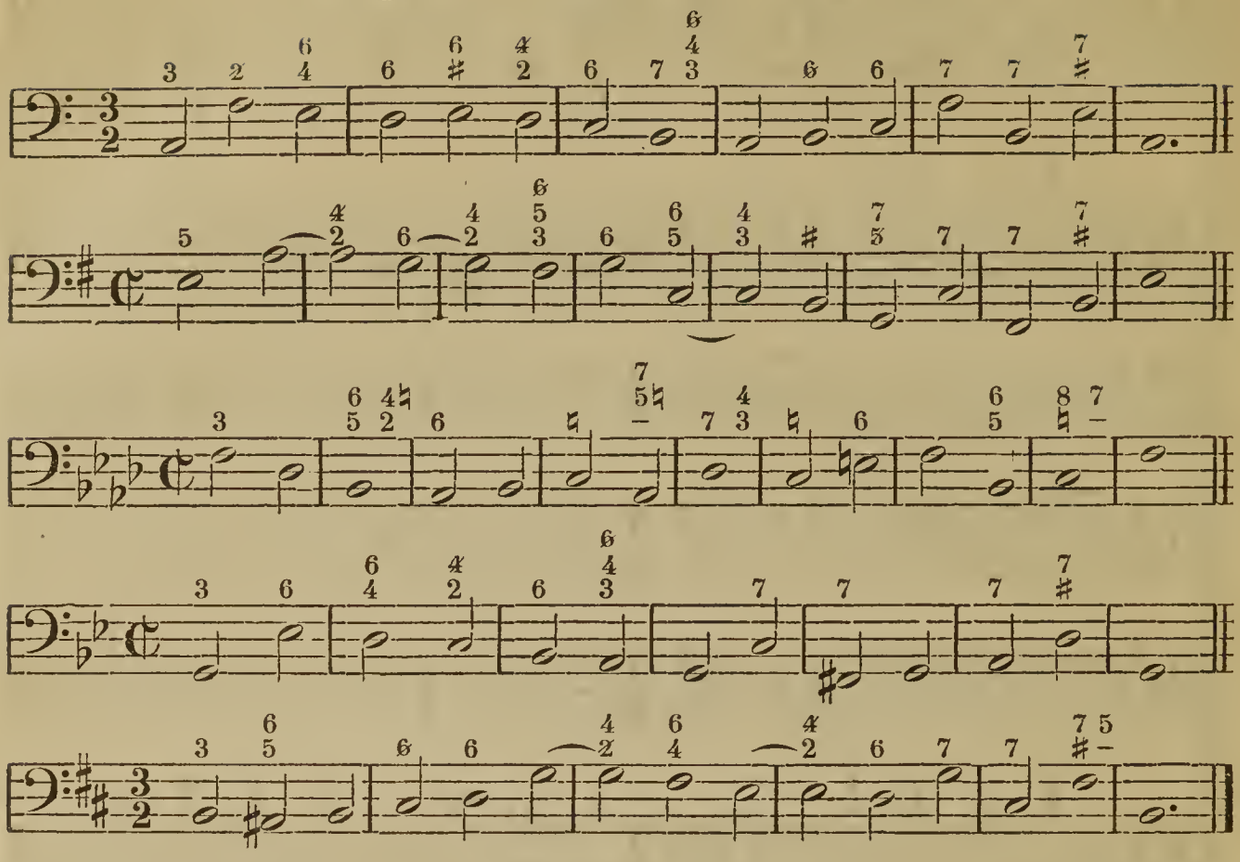







etc.
etc.
etc.

Aufgaben. Exercises. Devoirs.

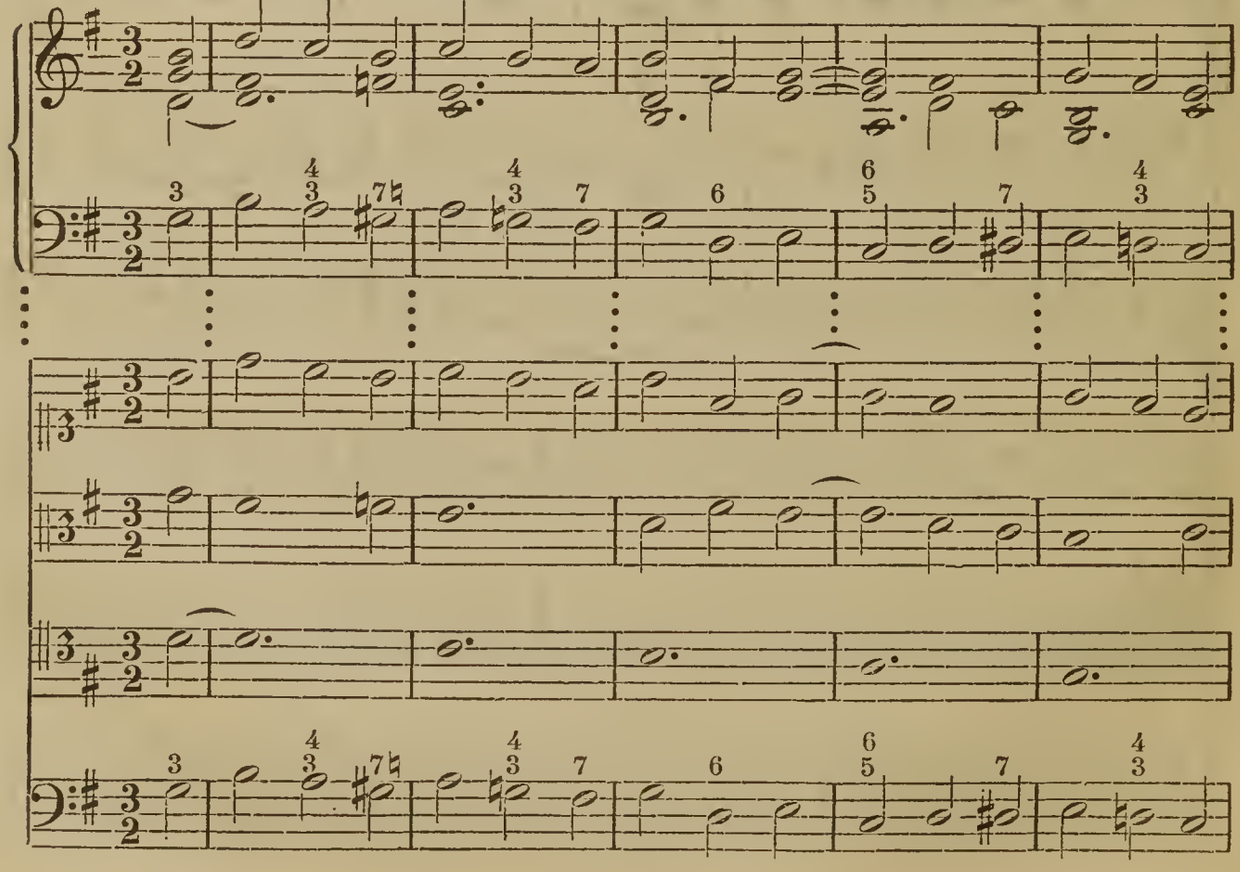


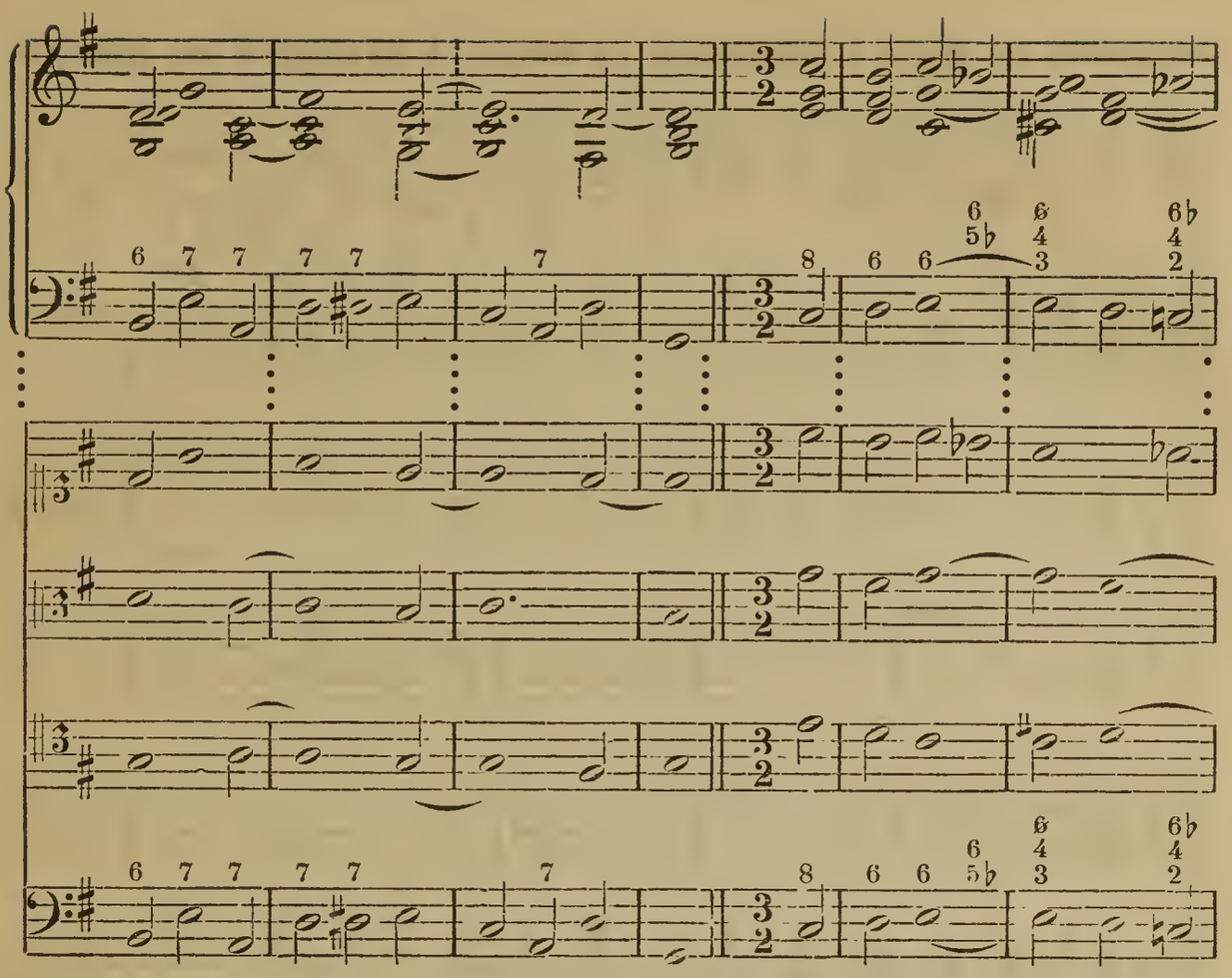
Nicht kadenzierende Verbindungen des Dominantseptimen-Accordes.

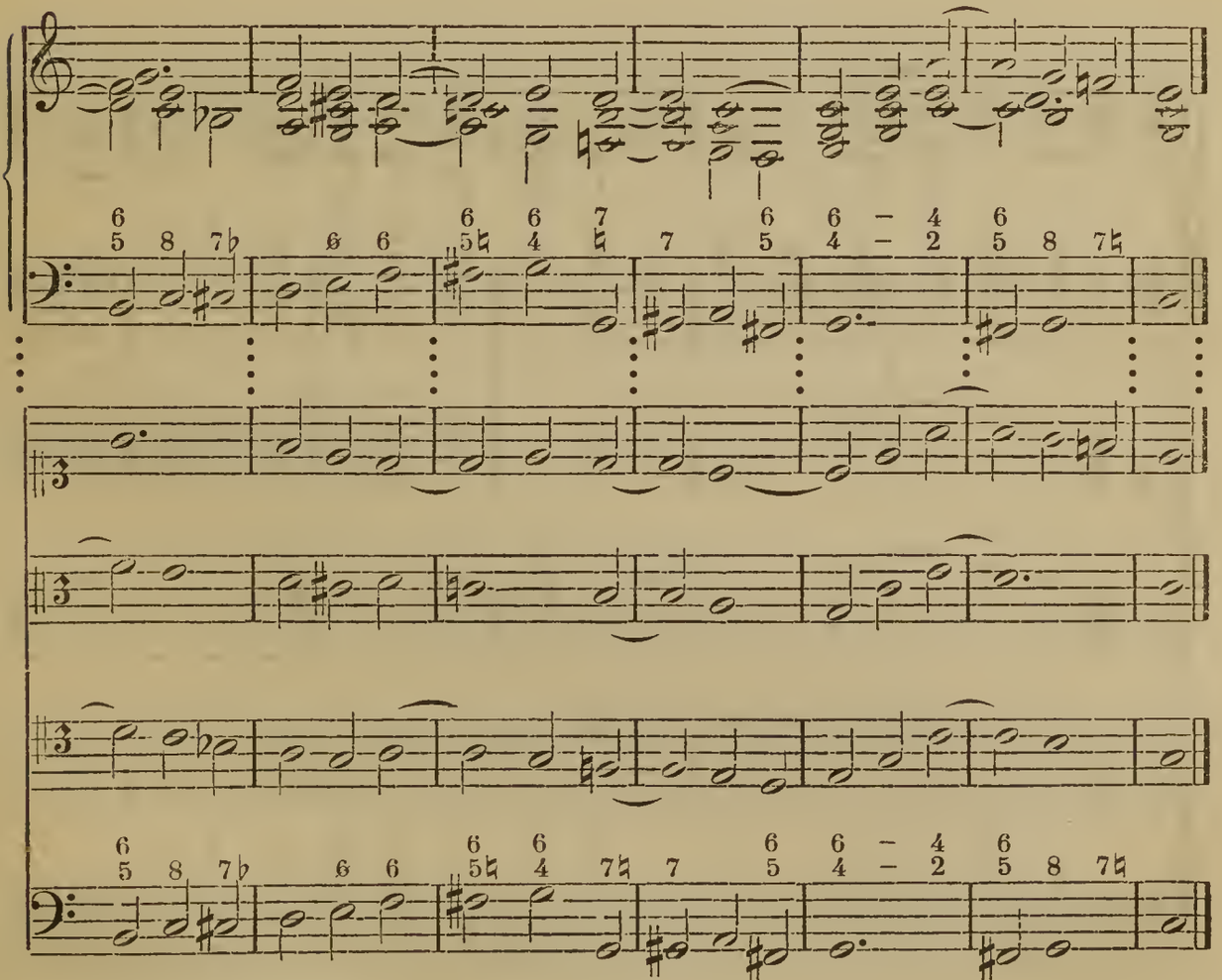
Noncadencing Connections of the Dominantchord of the Seventh.

Enchaînements non cadencés de l'accord de septième de la Dominante.

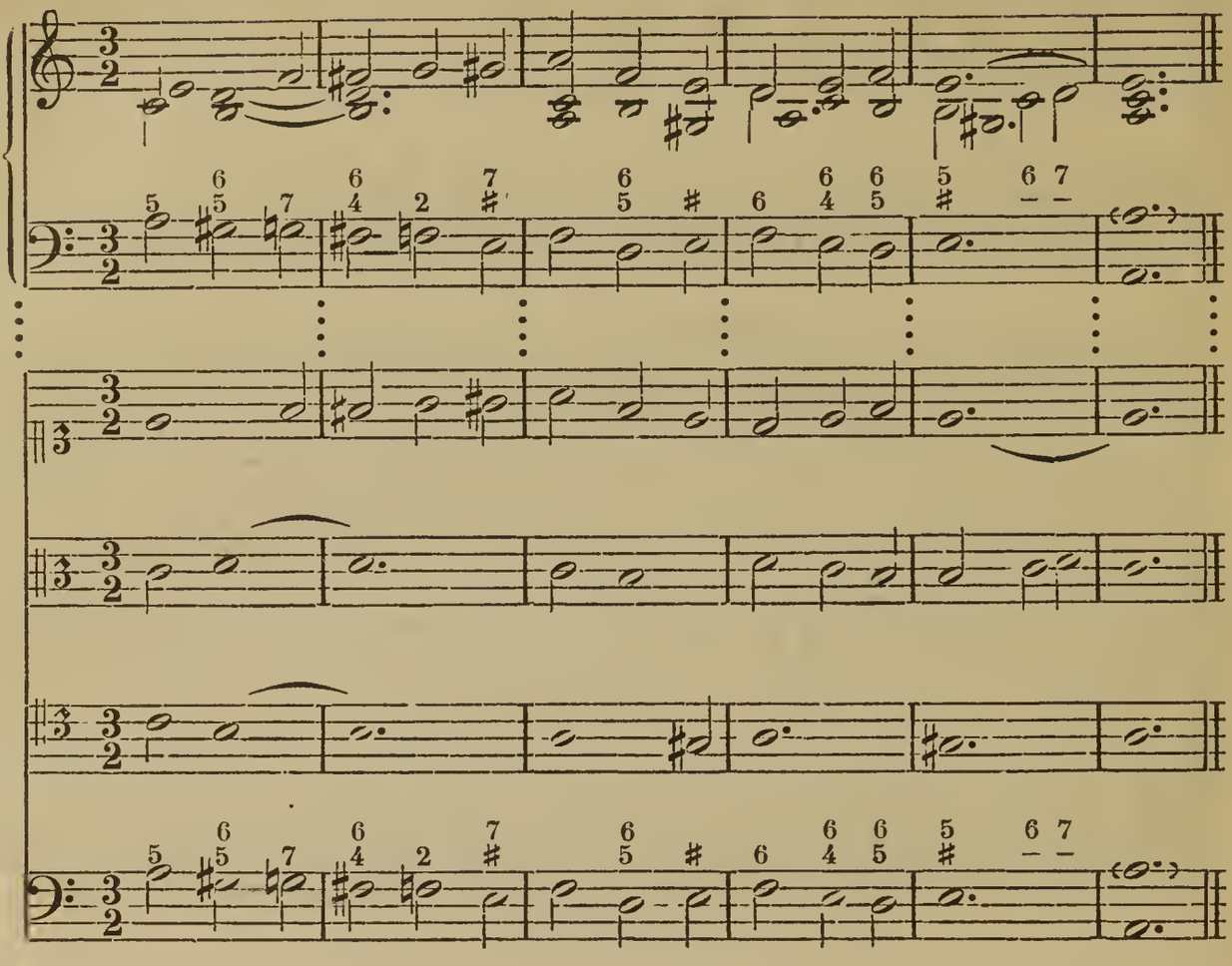
Beispiele in Dur. | Examples in Major. | Exemples en Majeur.

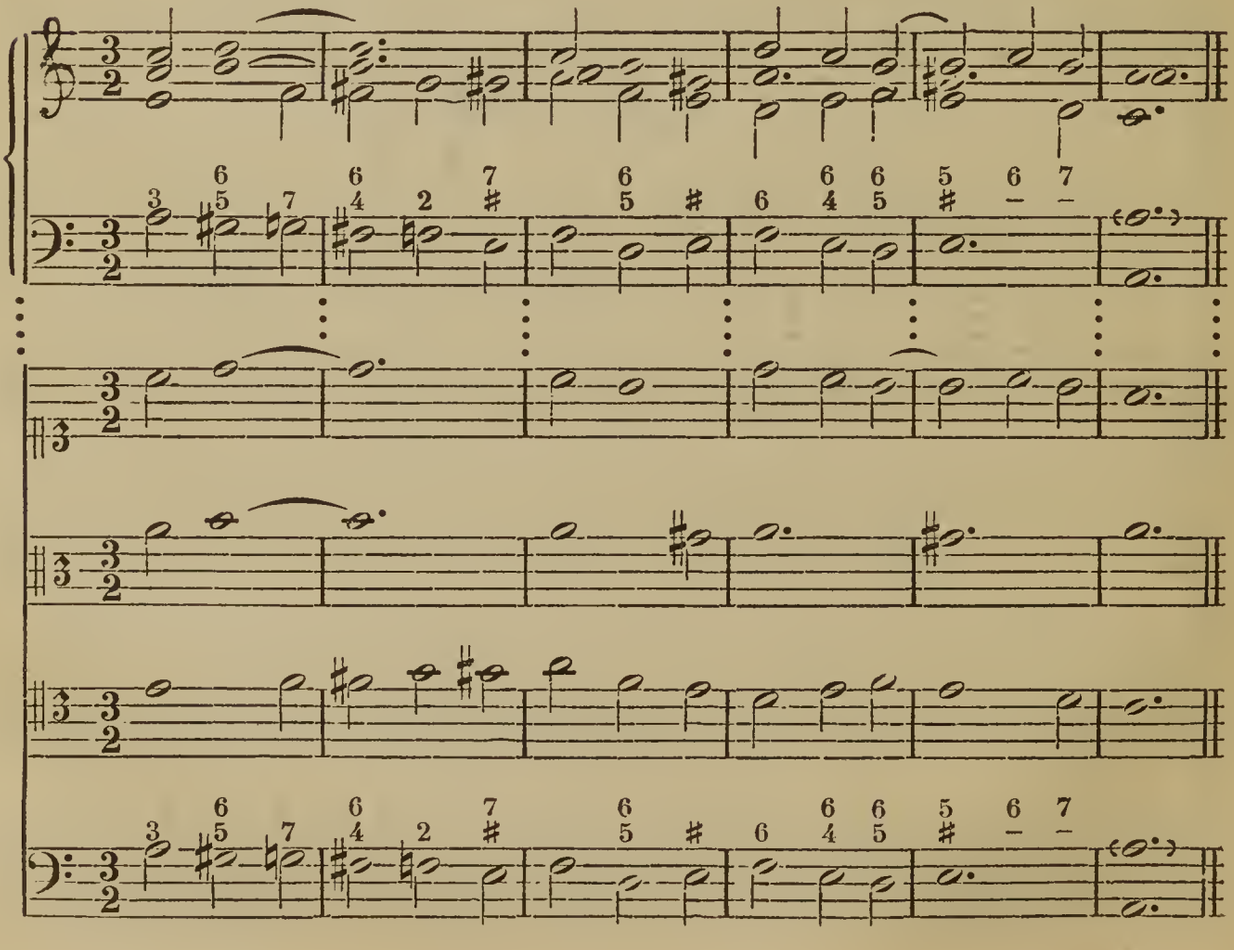


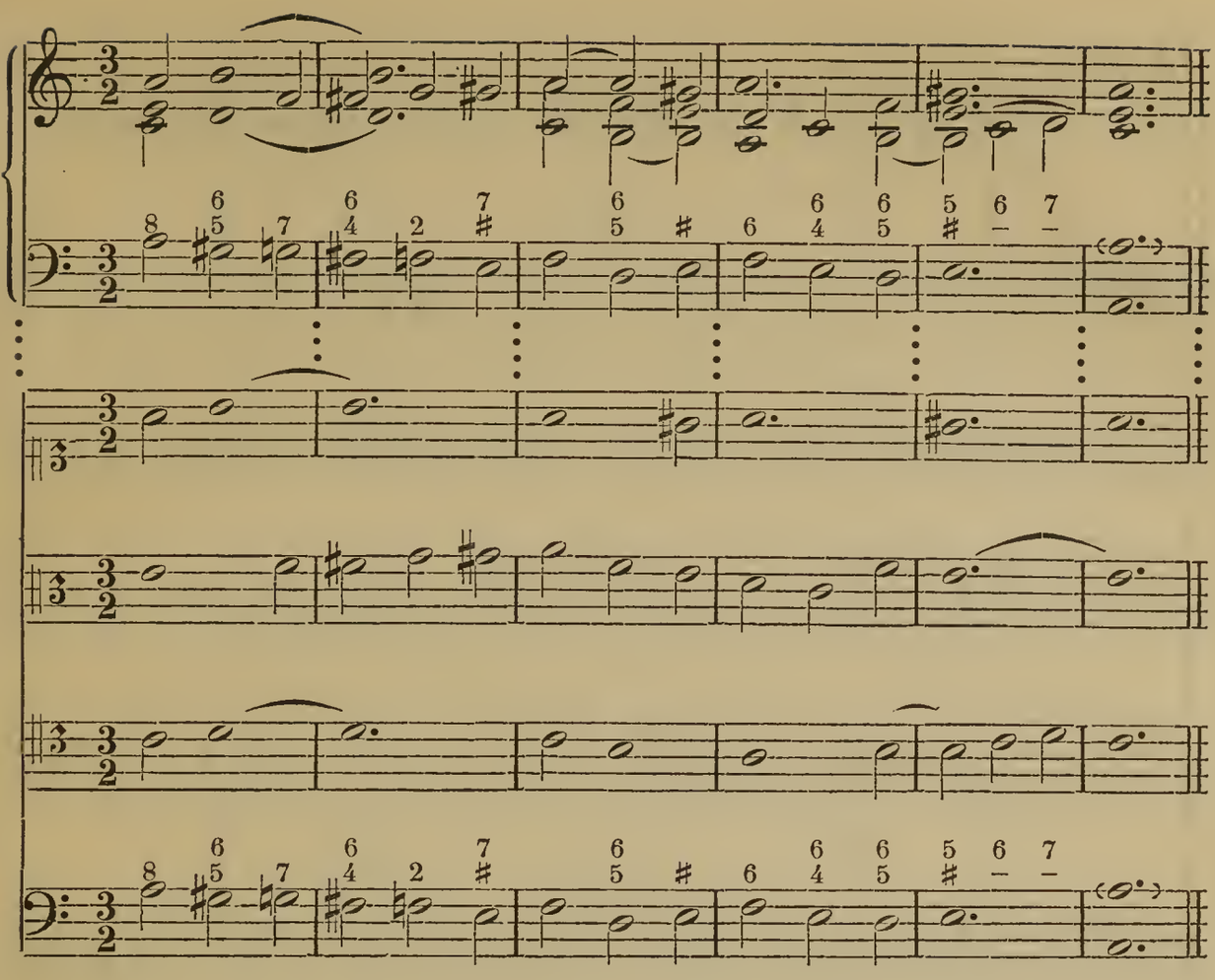


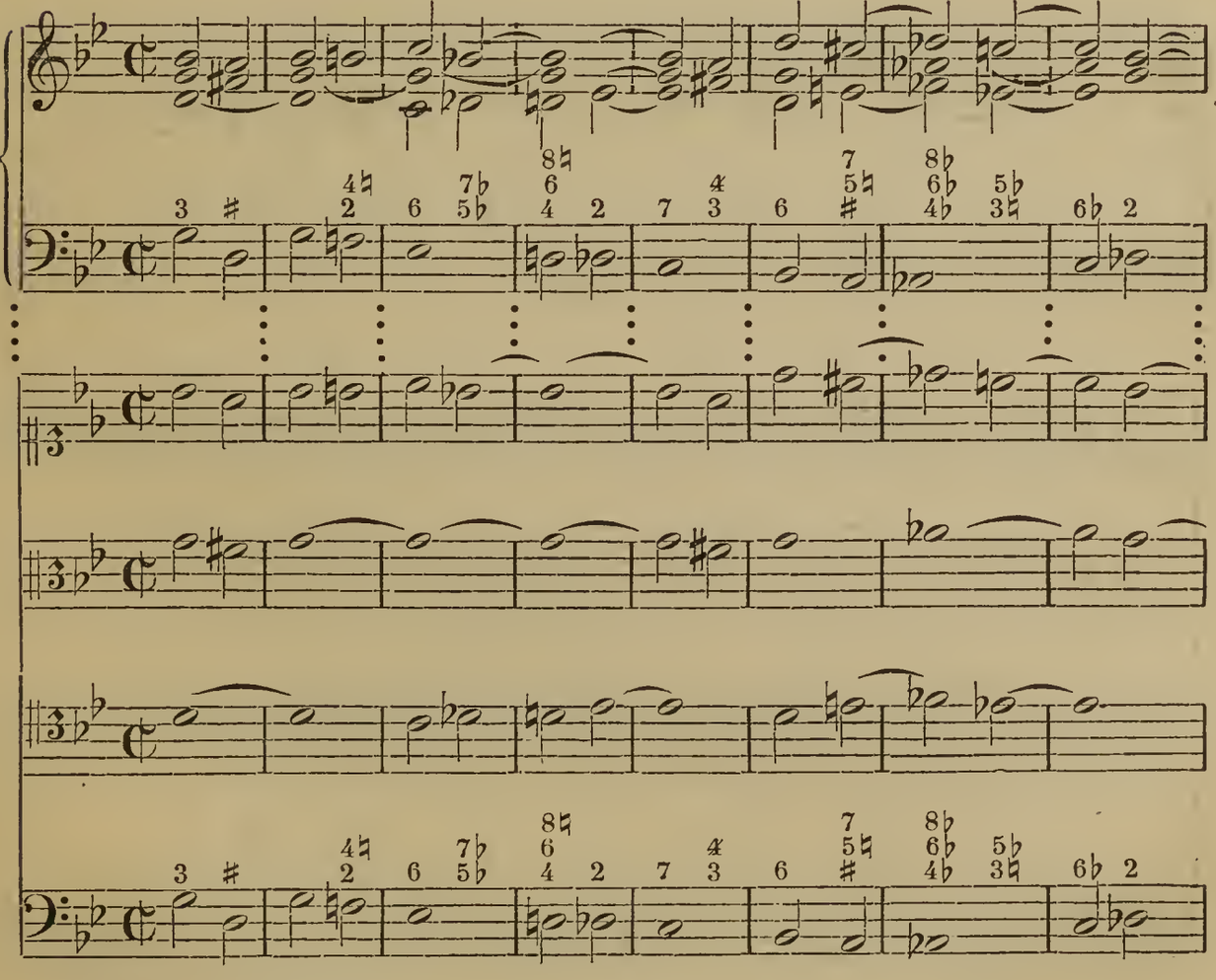


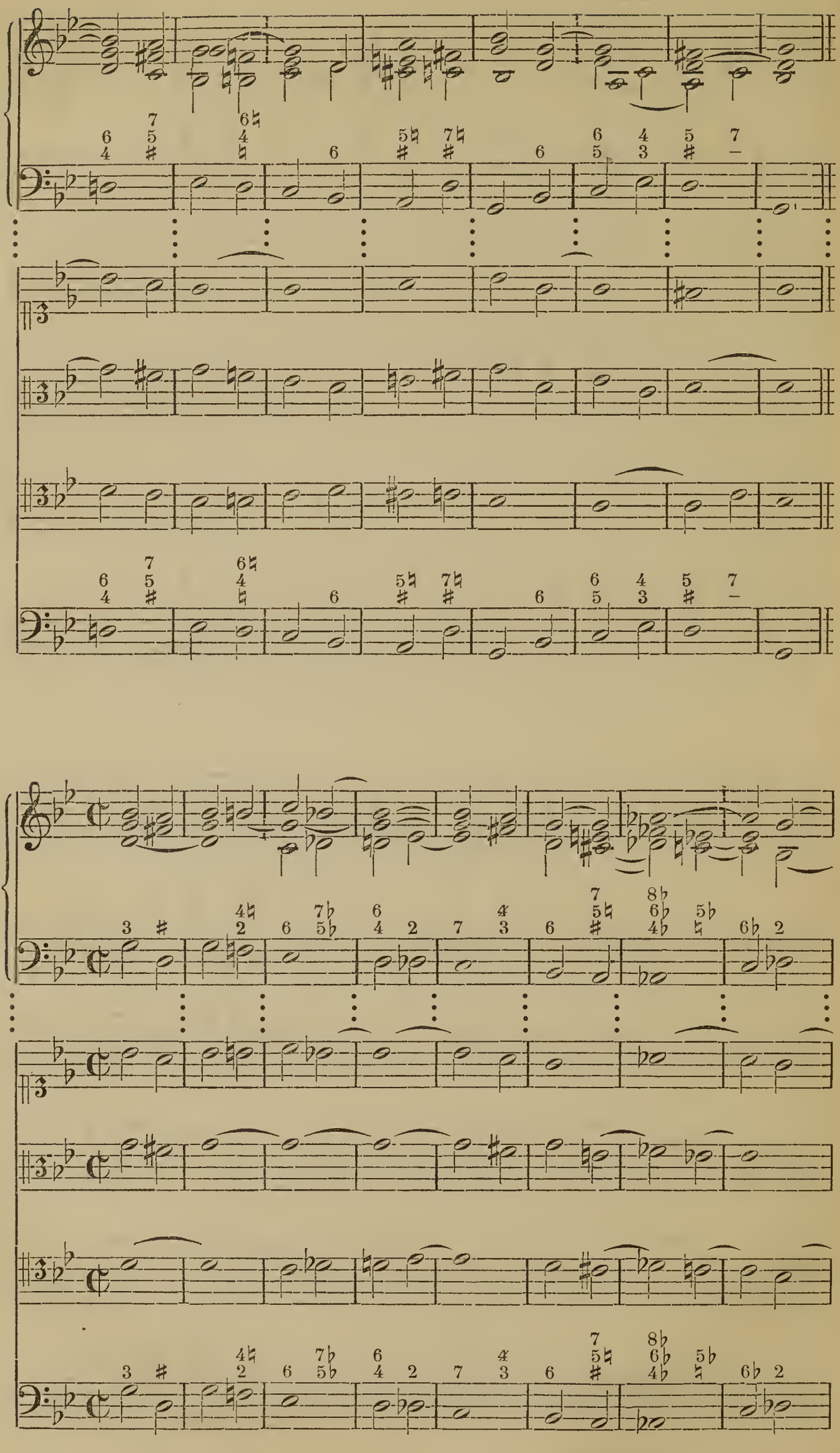
Beispiele in Moll. | Examples in Minor. | Exemples en Mineur.

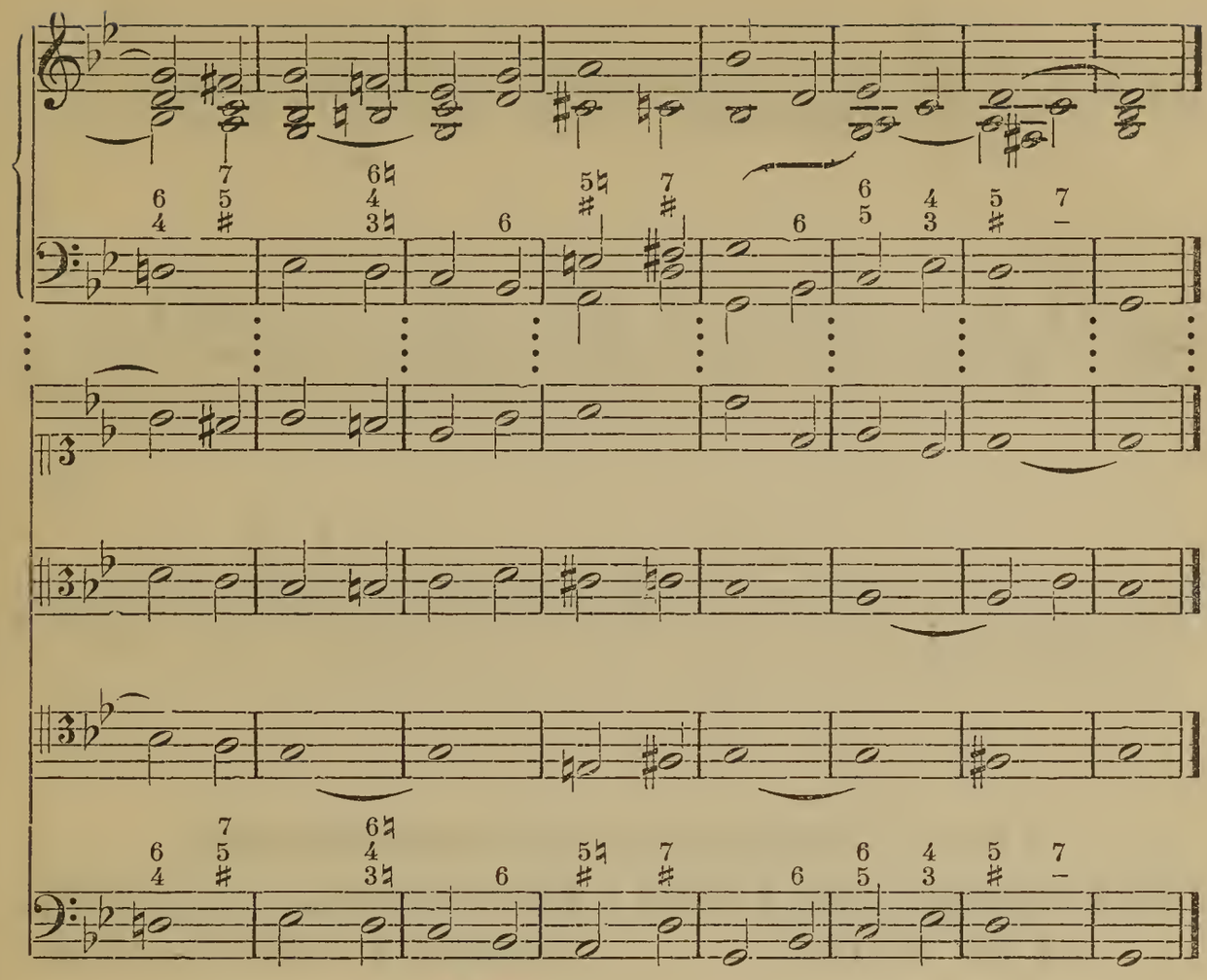




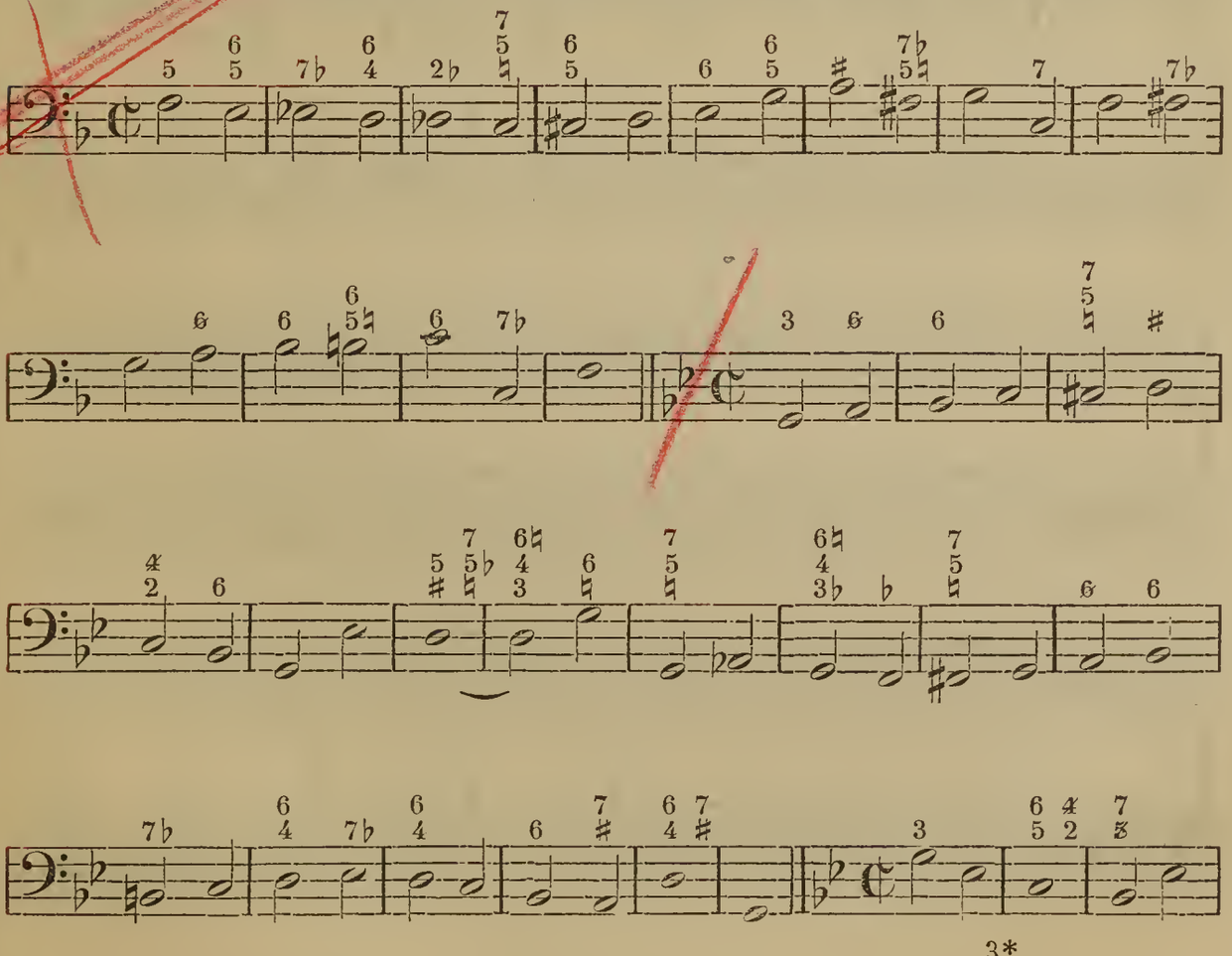


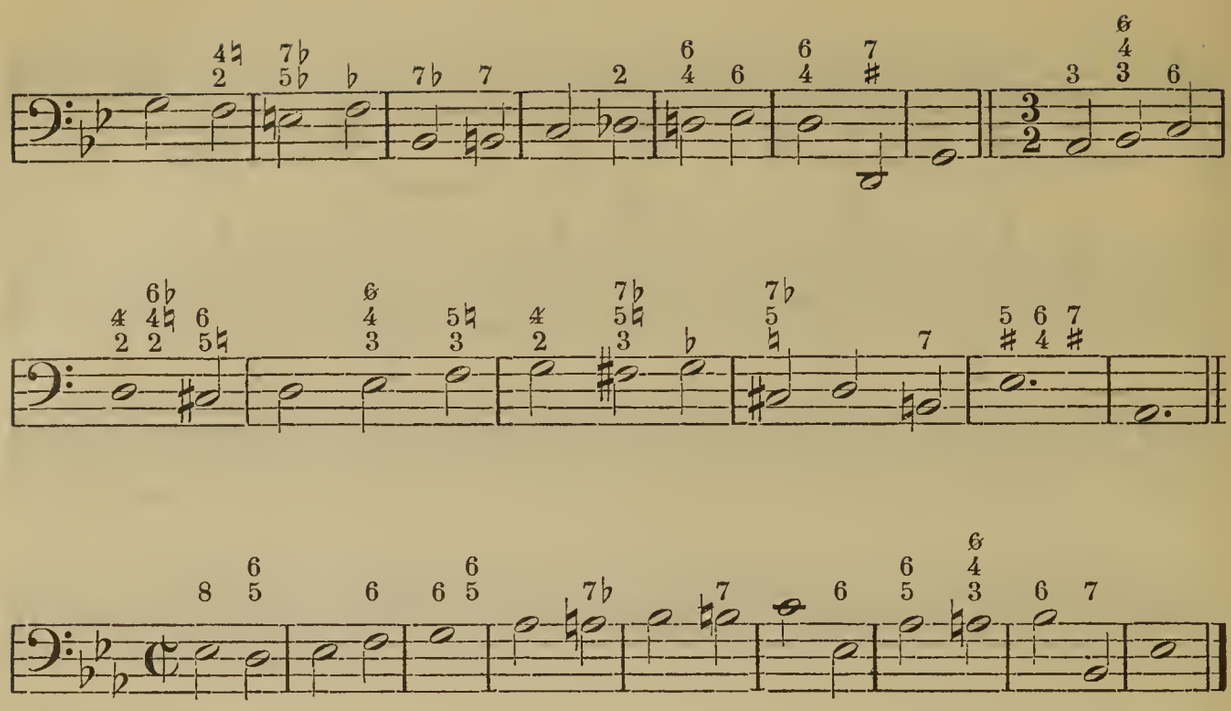






Aufgaben. Exercises. Devoirs.

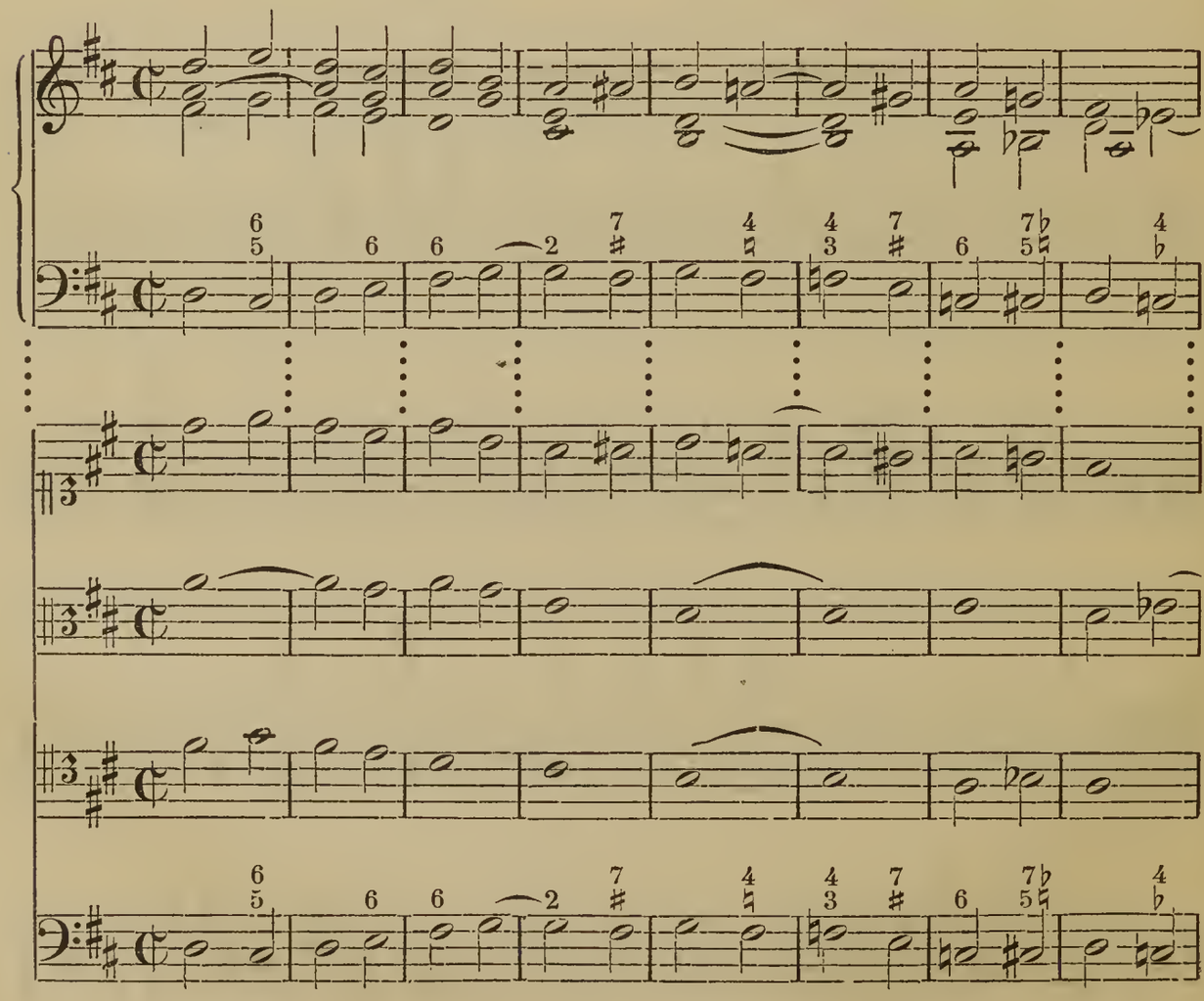


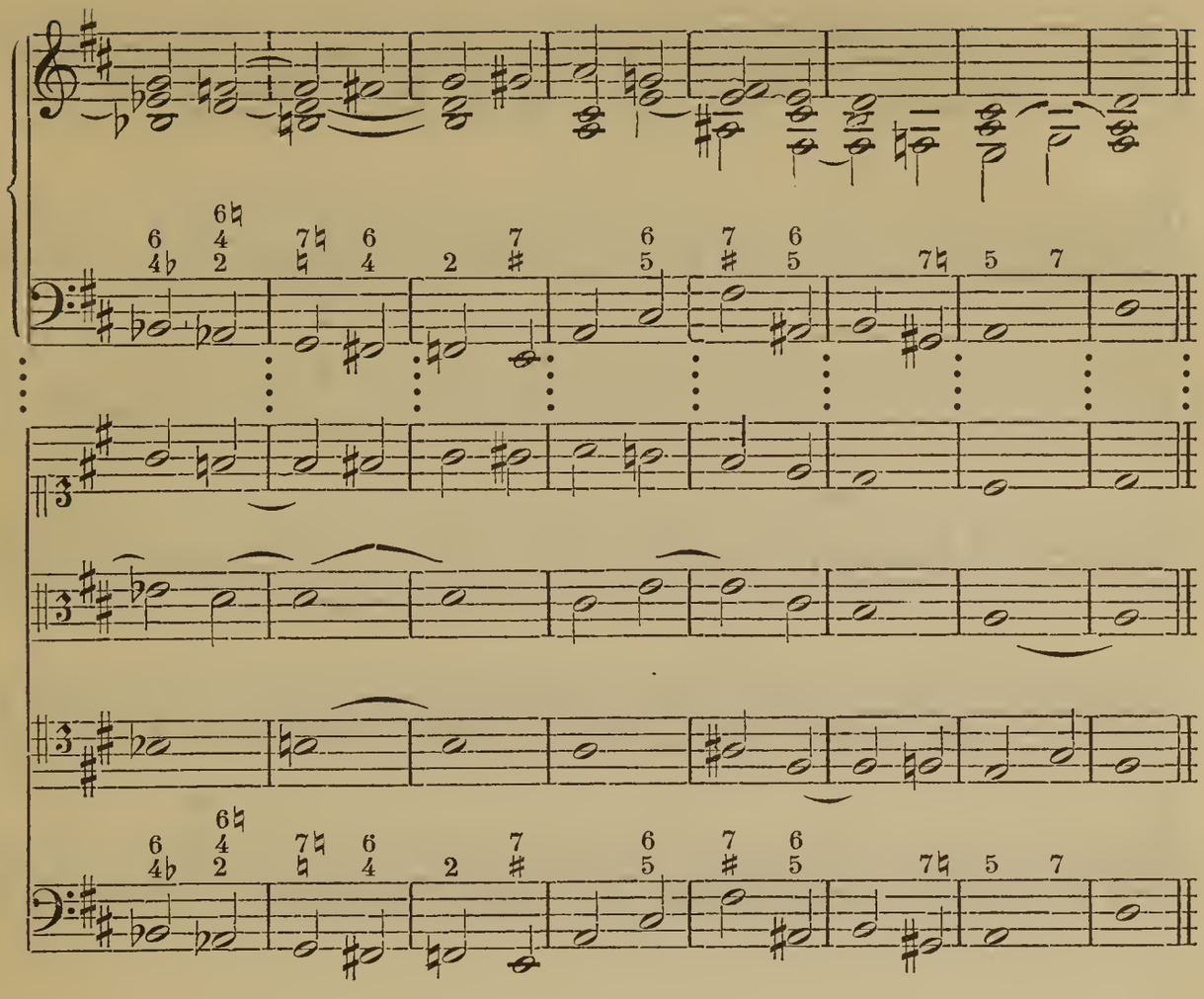


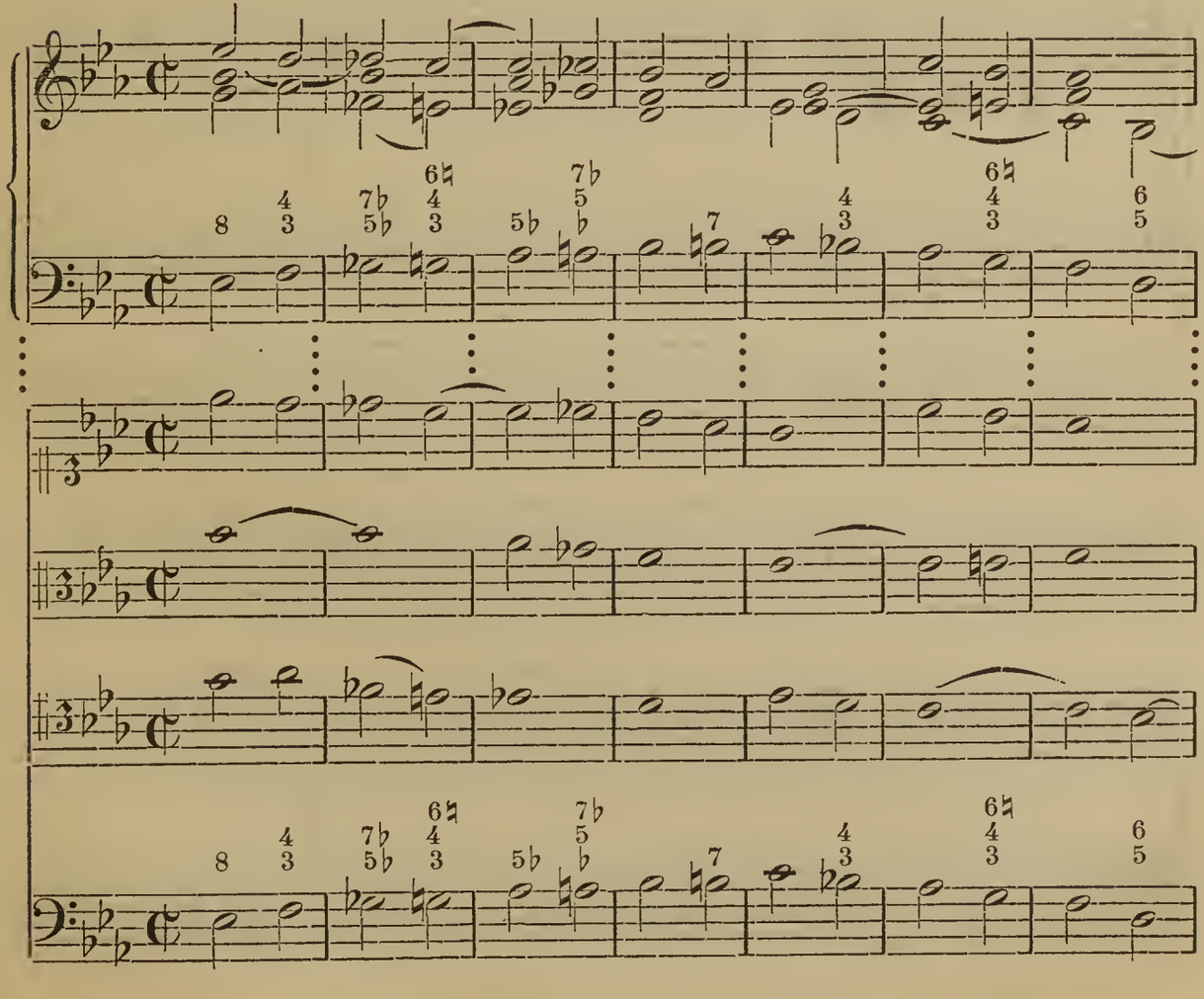
Freie Verbindungen aller Septimenaccorde.

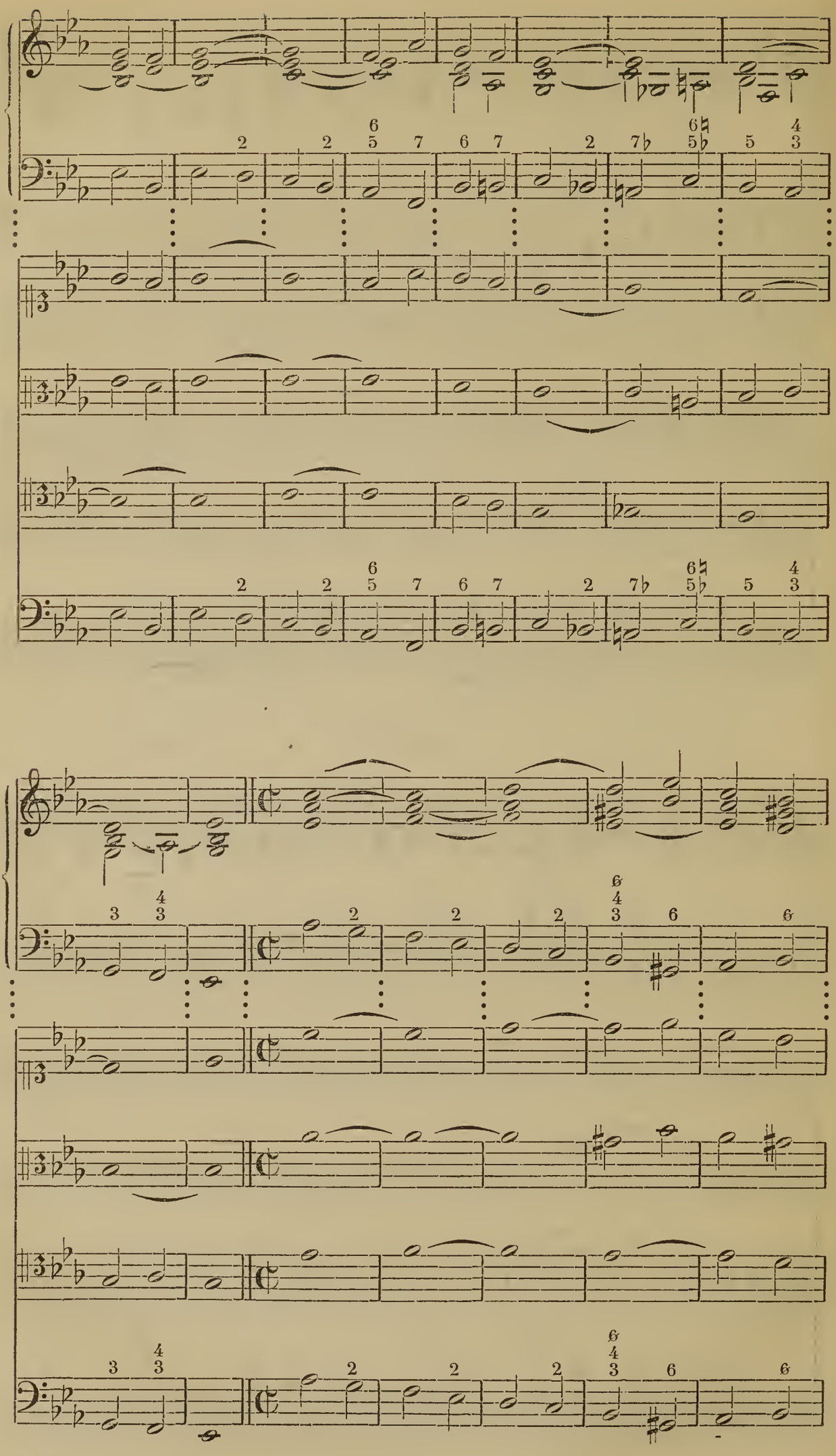
Free Connection of all Chords of the Seventh. | Enchaînements non cadencés de tous les accords de septième.

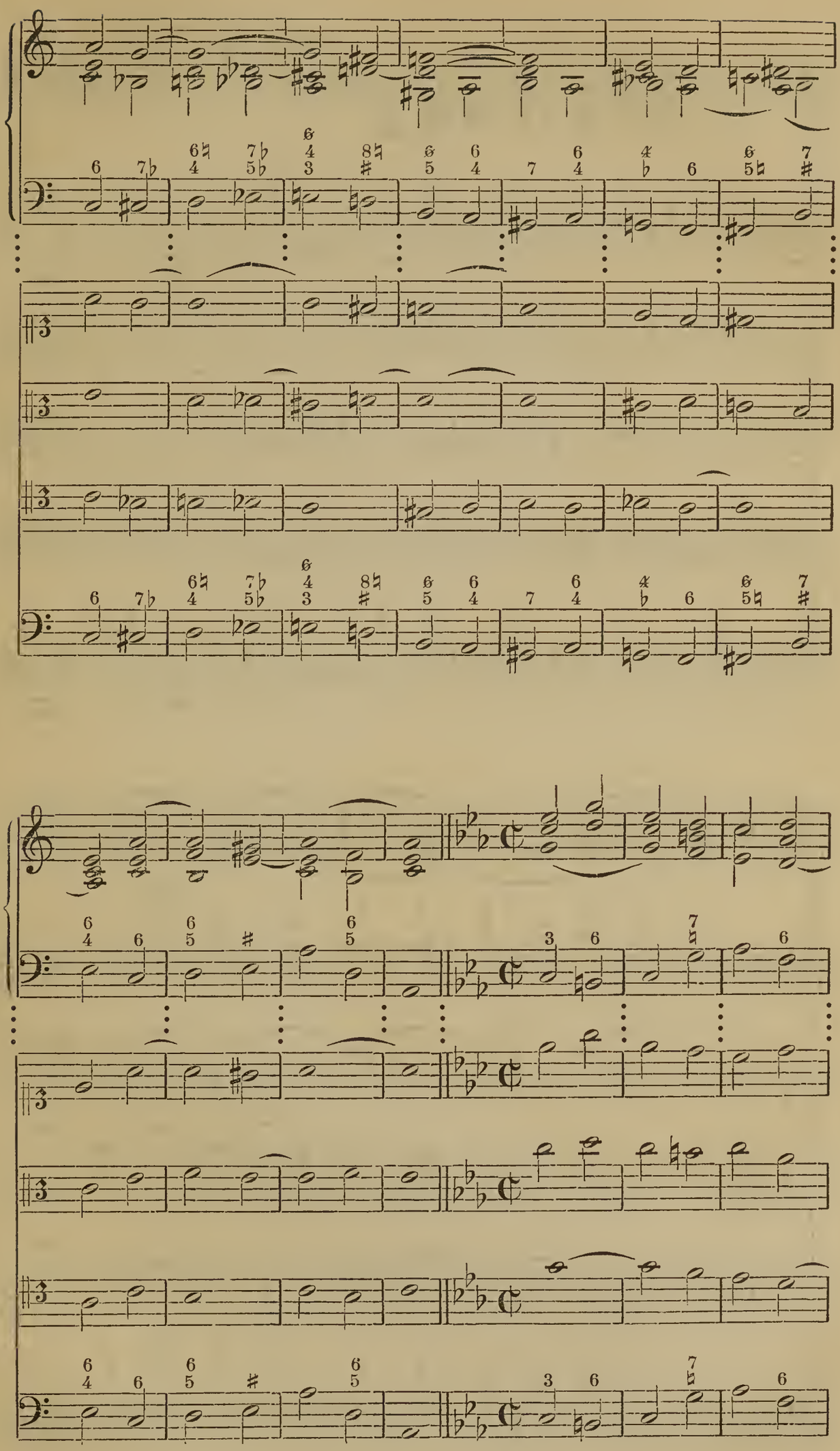
Beispiele. | **Examples.** | **Exemples.**

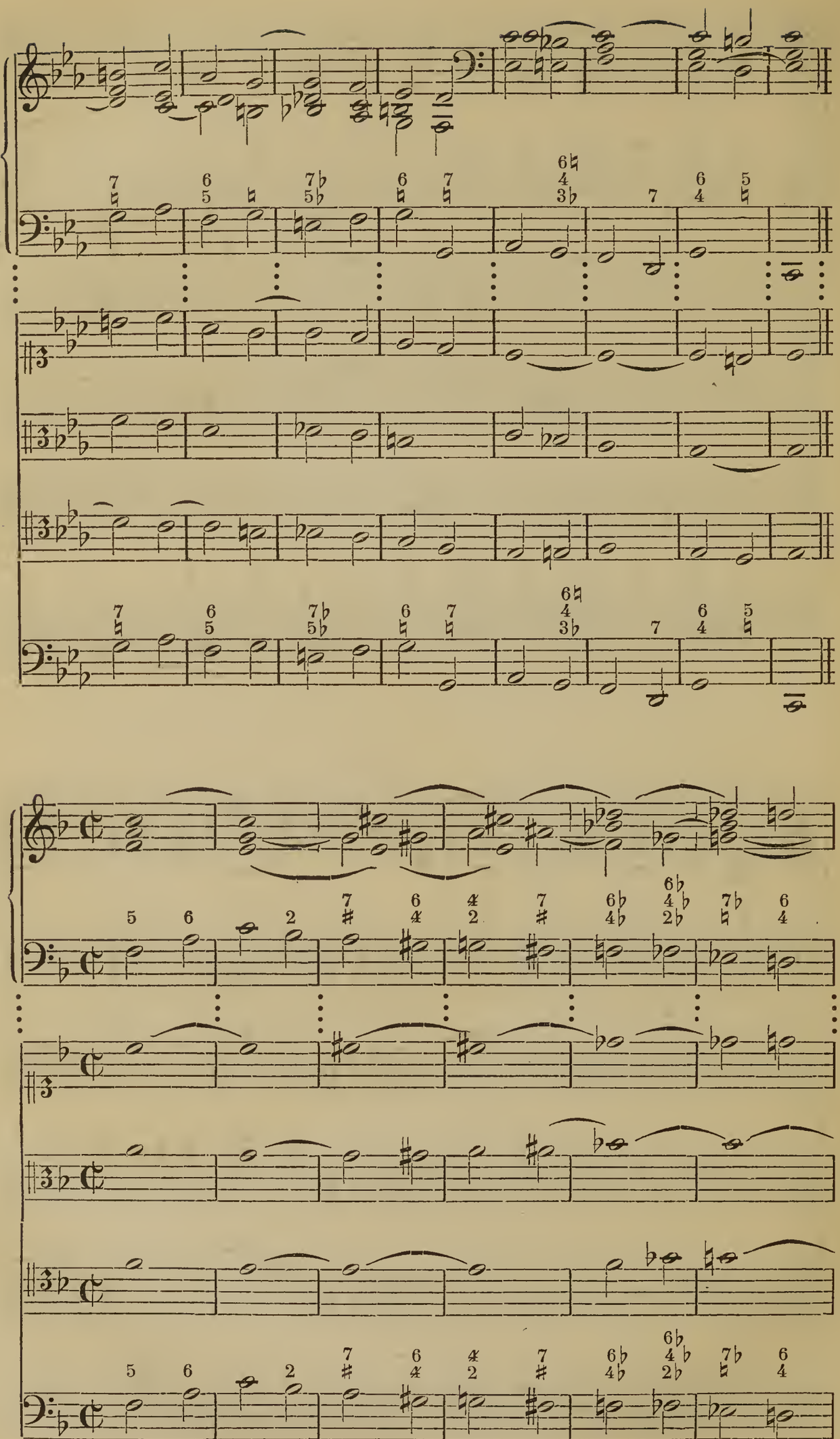


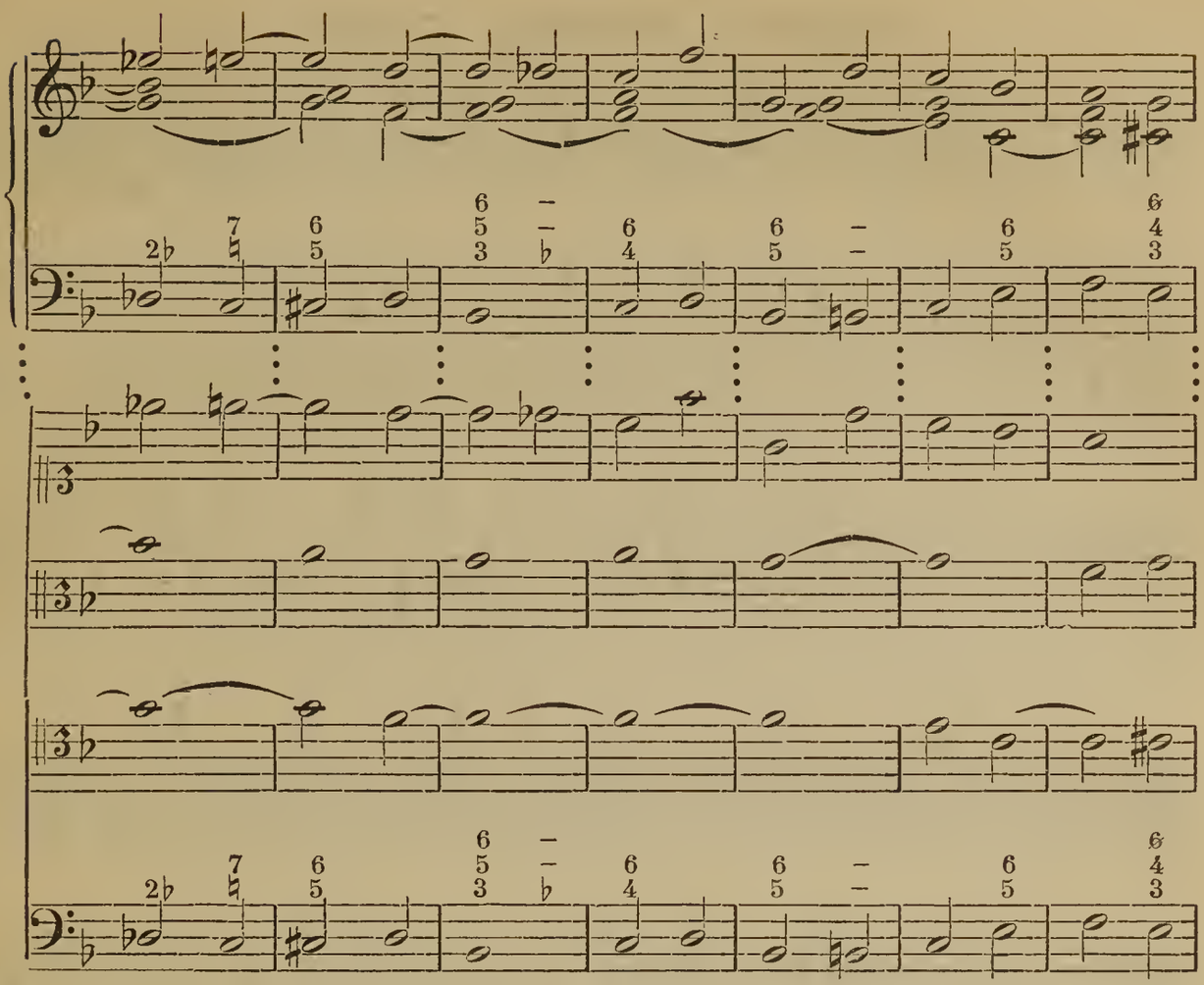


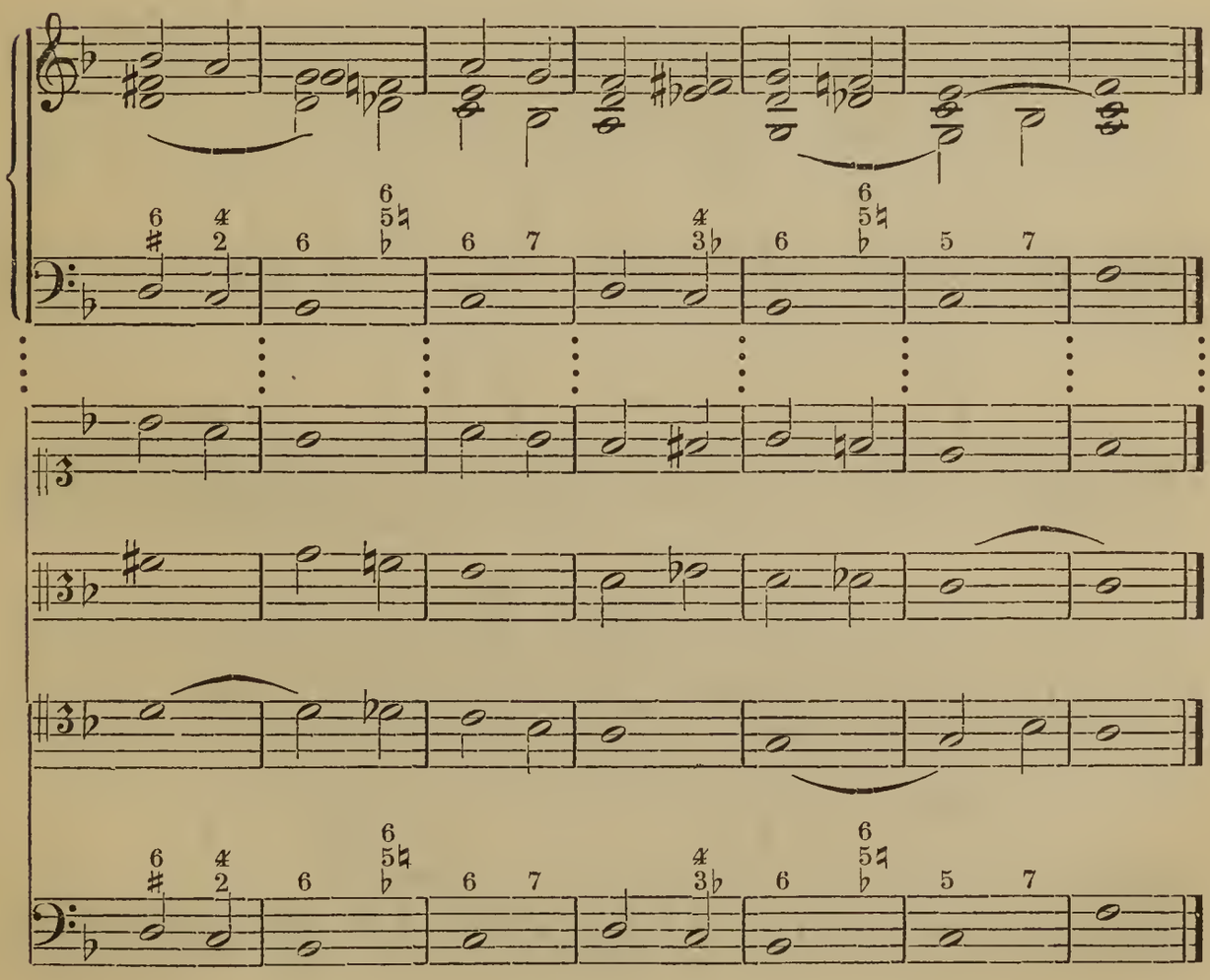




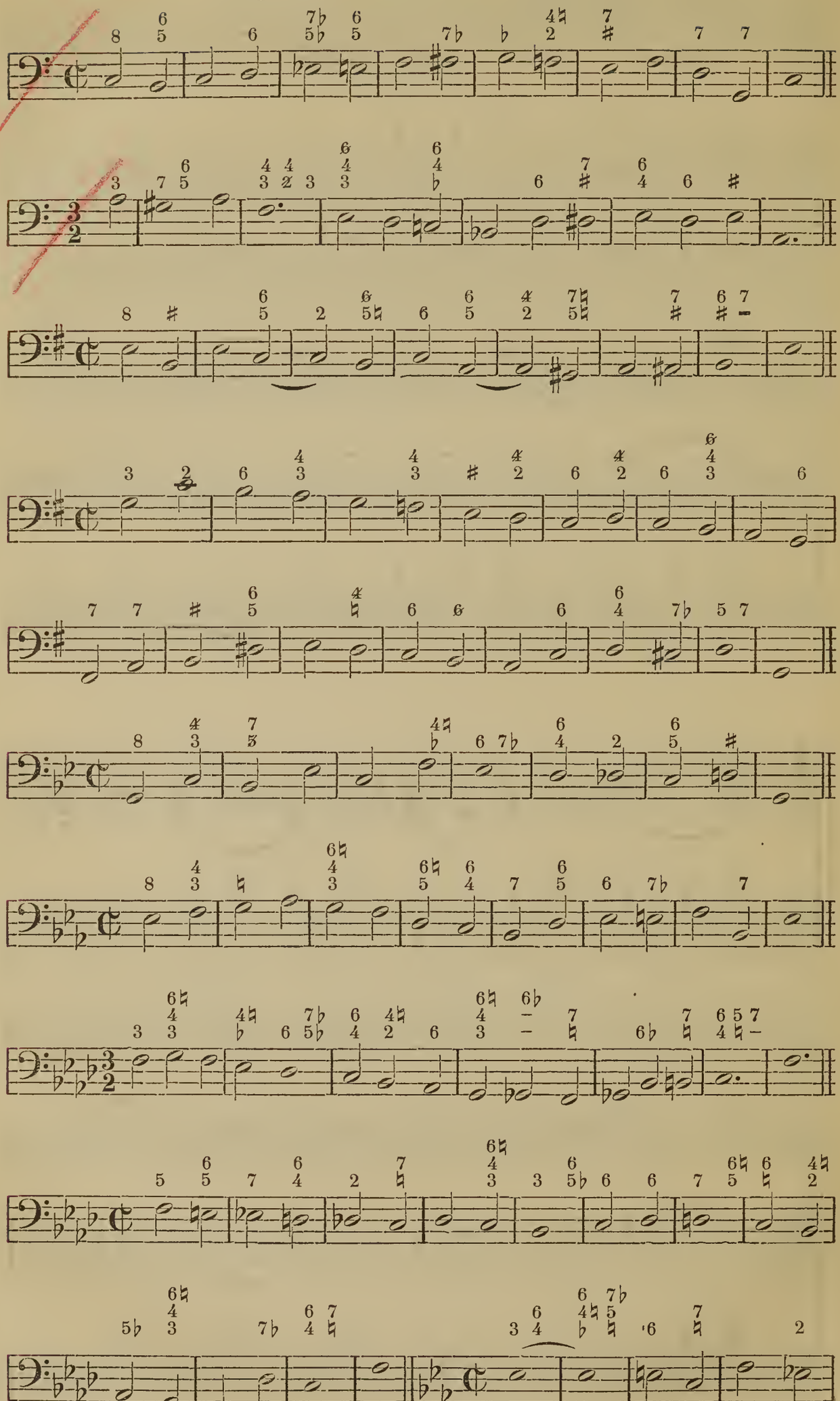


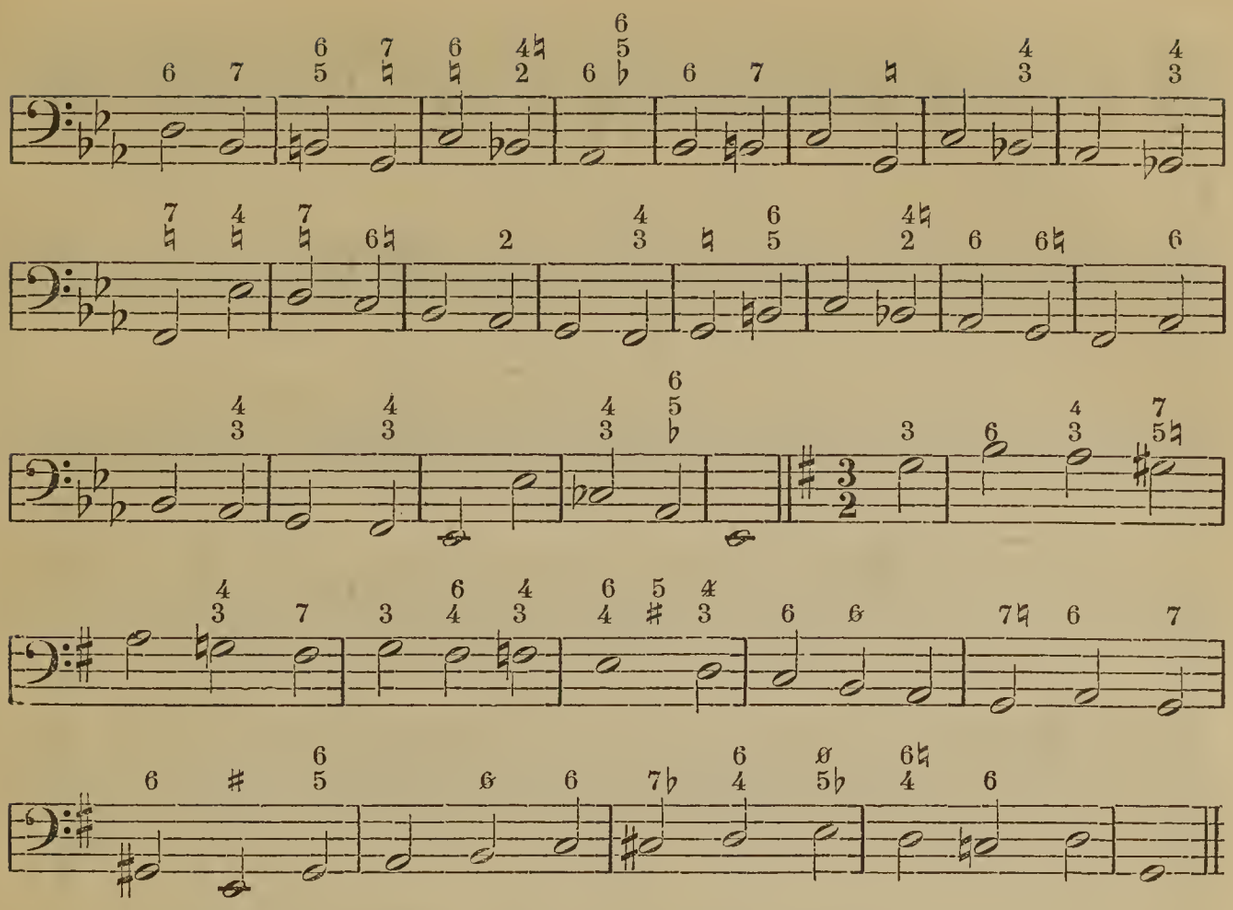






Aufgaben. Exercises. Devoirs.

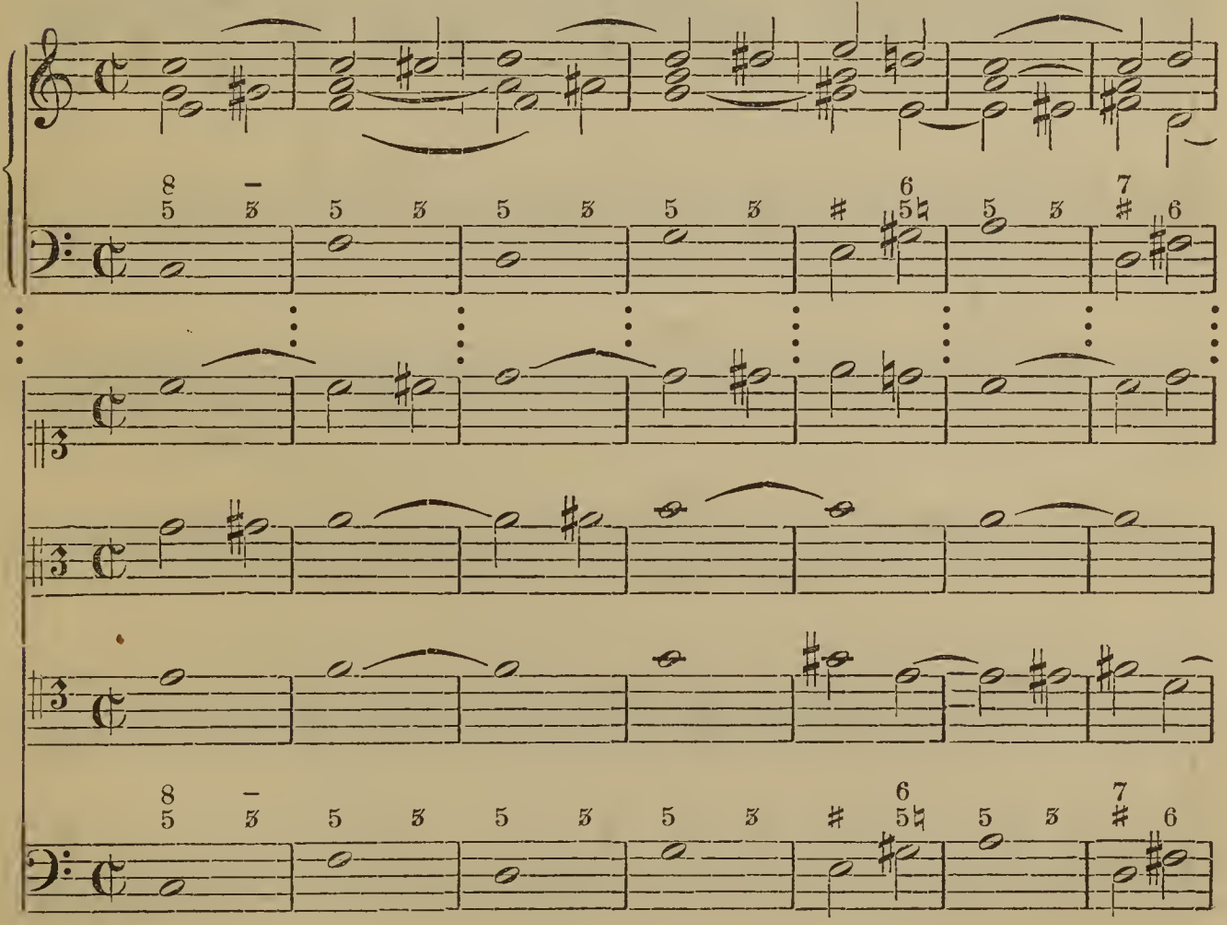


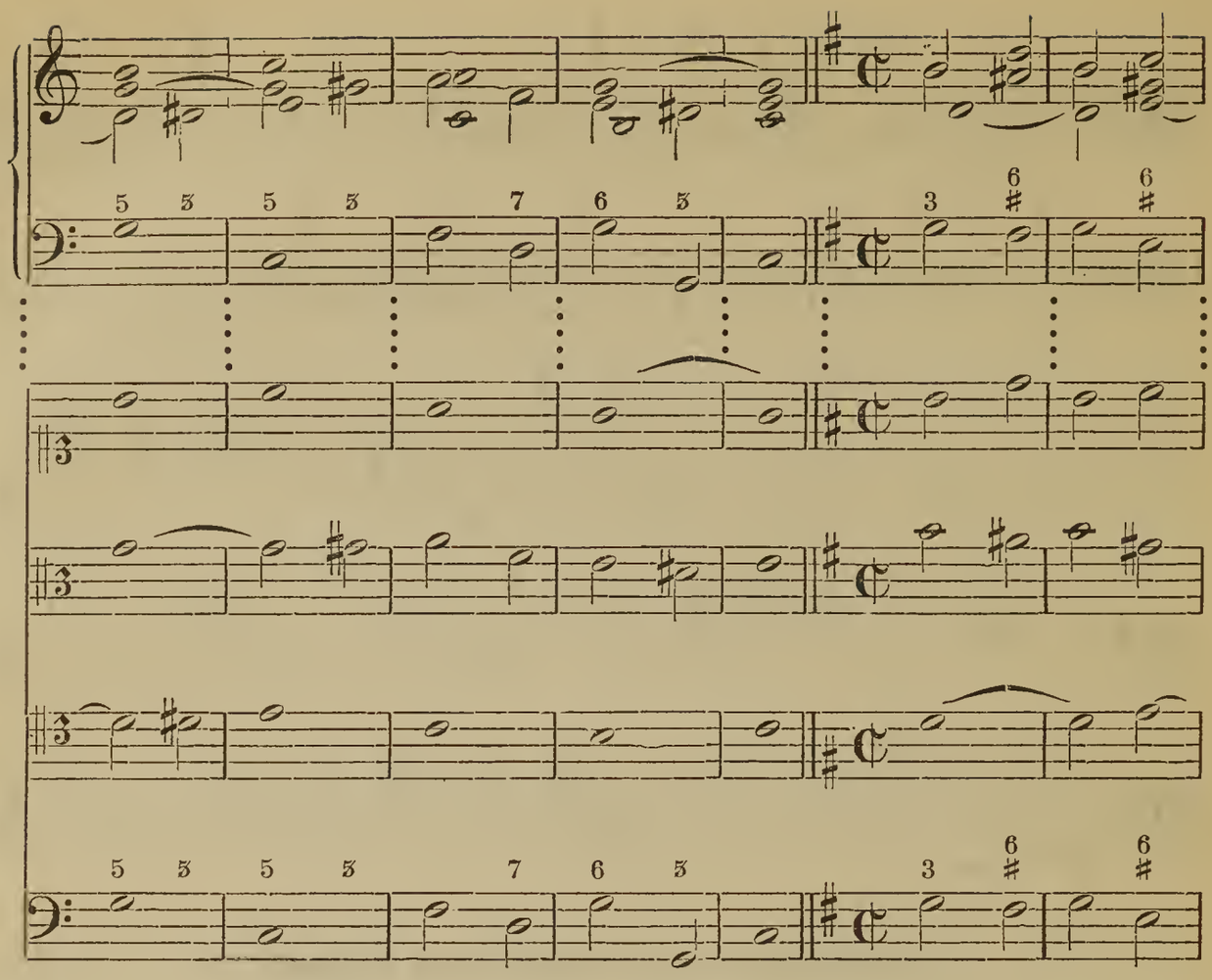


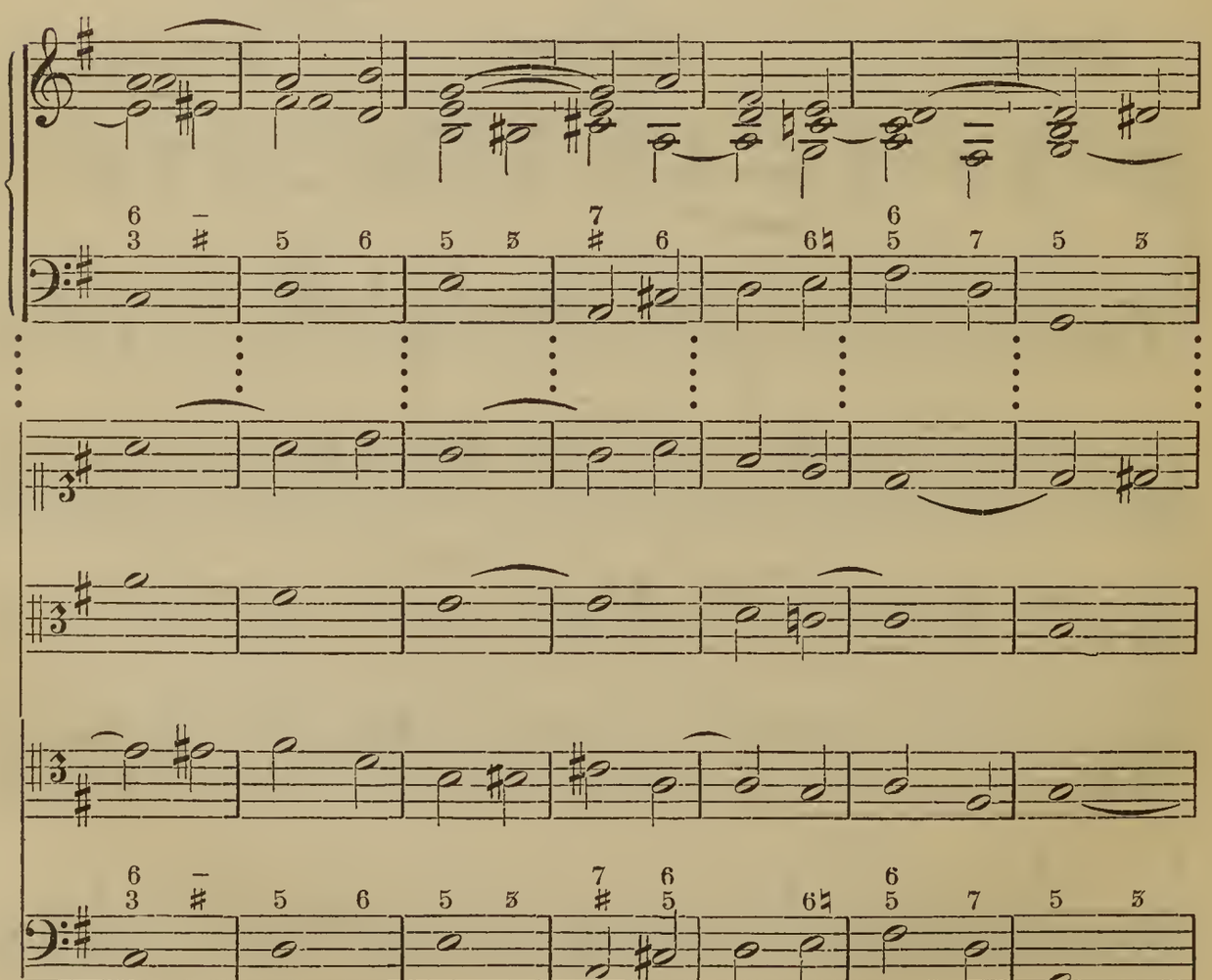
Dreiklänge mit alterierter Quinte.

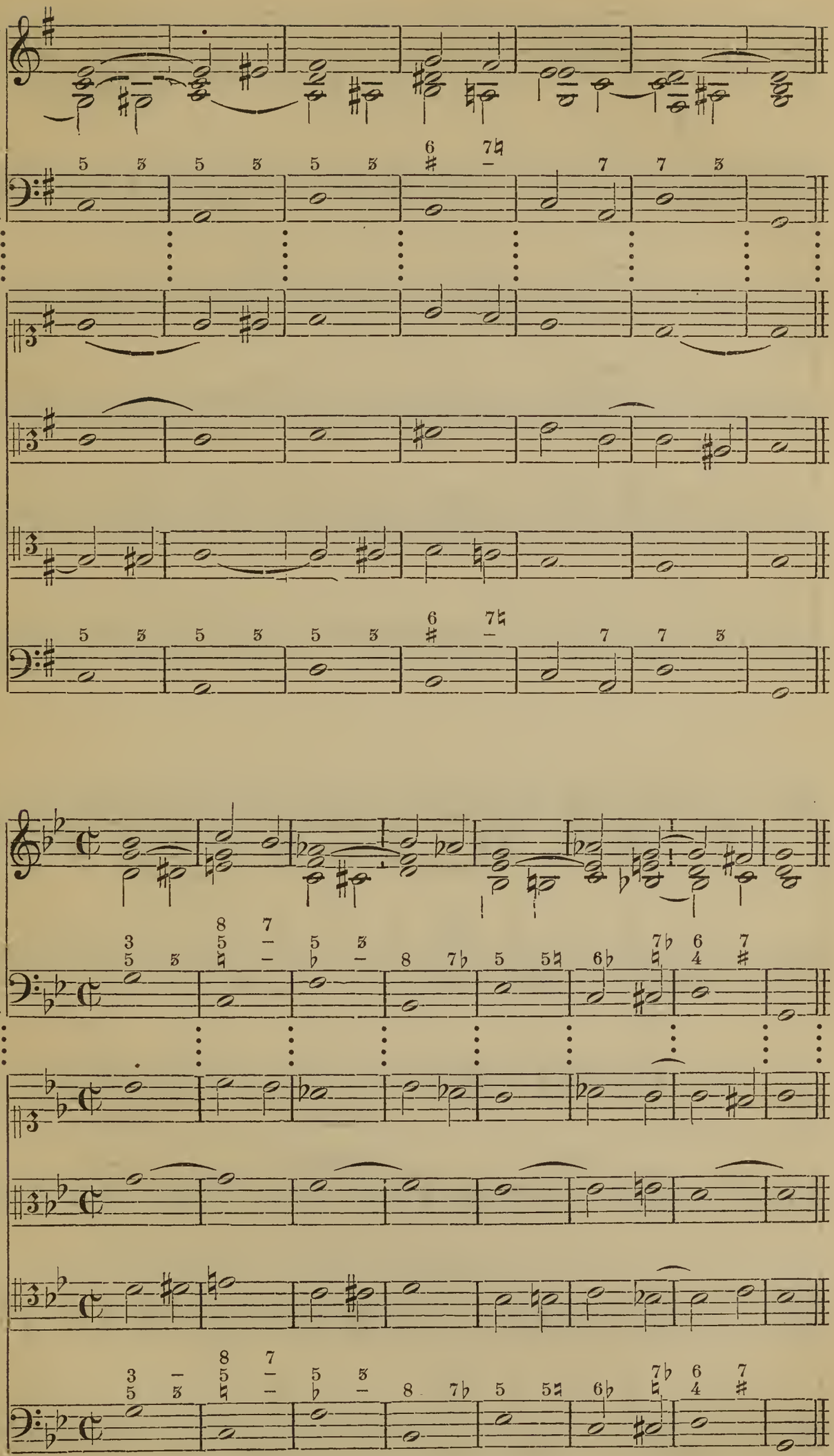
Triads with altered Fifth. | Accords parfaits avec quinte altérée.

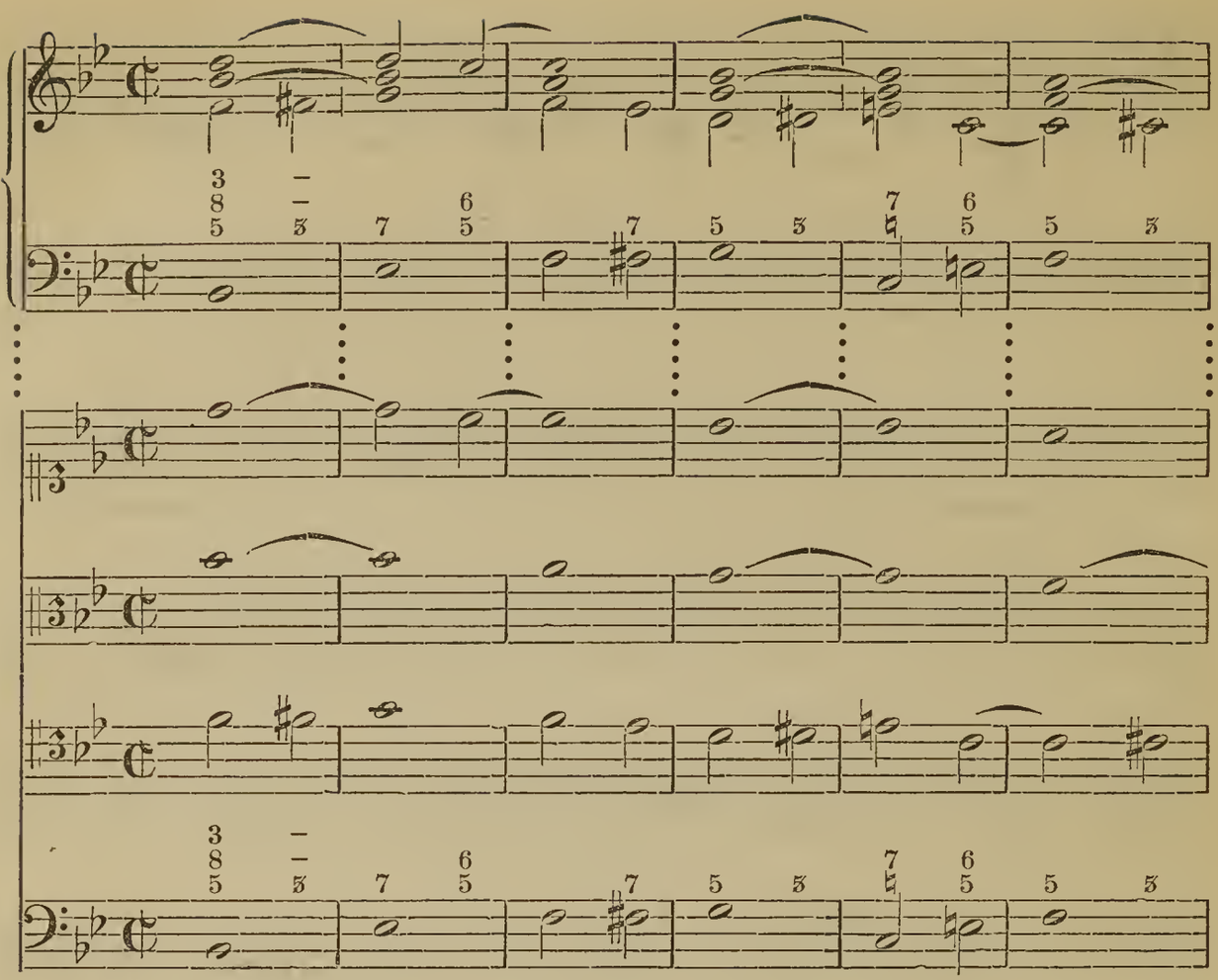
Beispiele. | **Examples.** | **Exemples.**

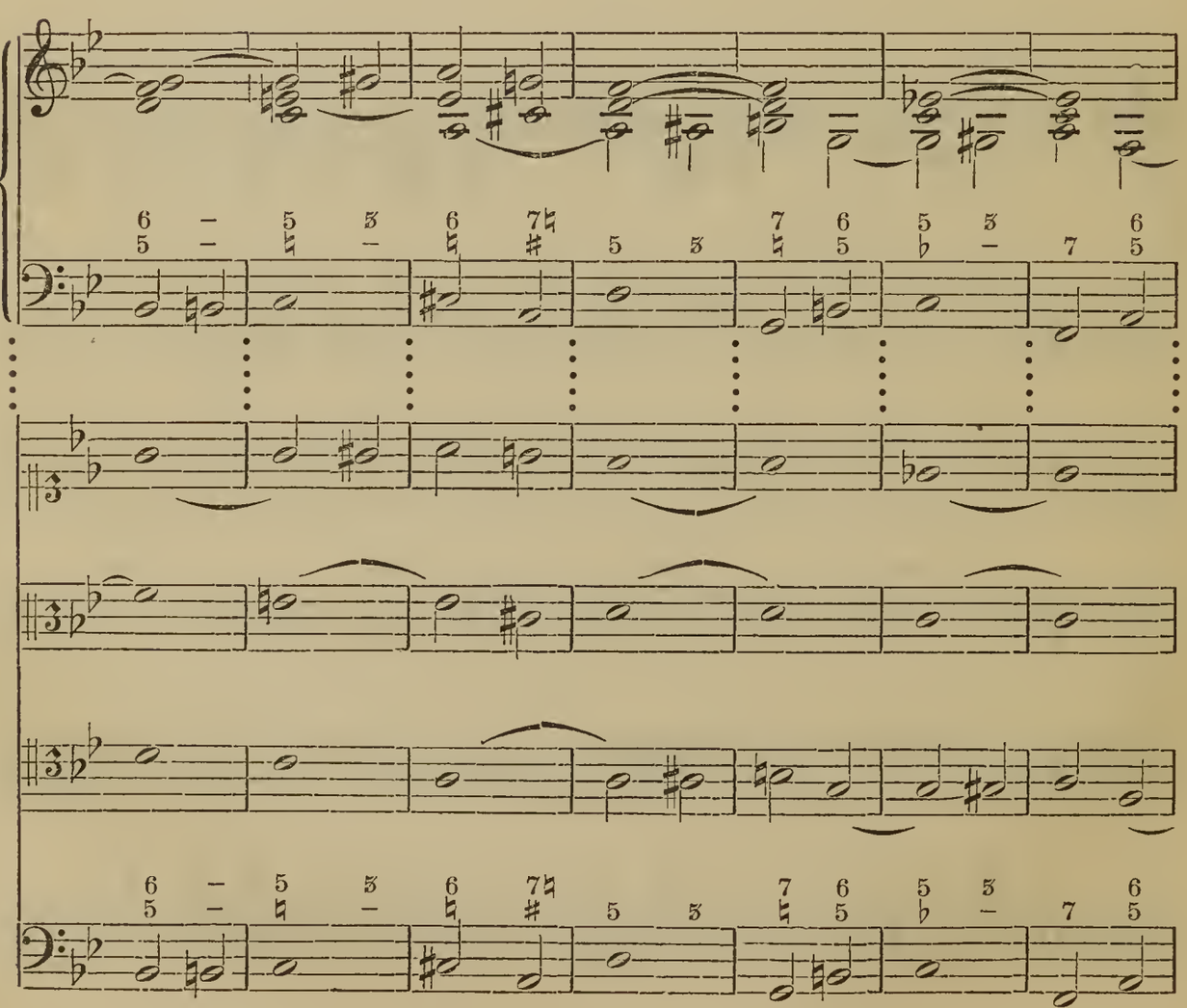


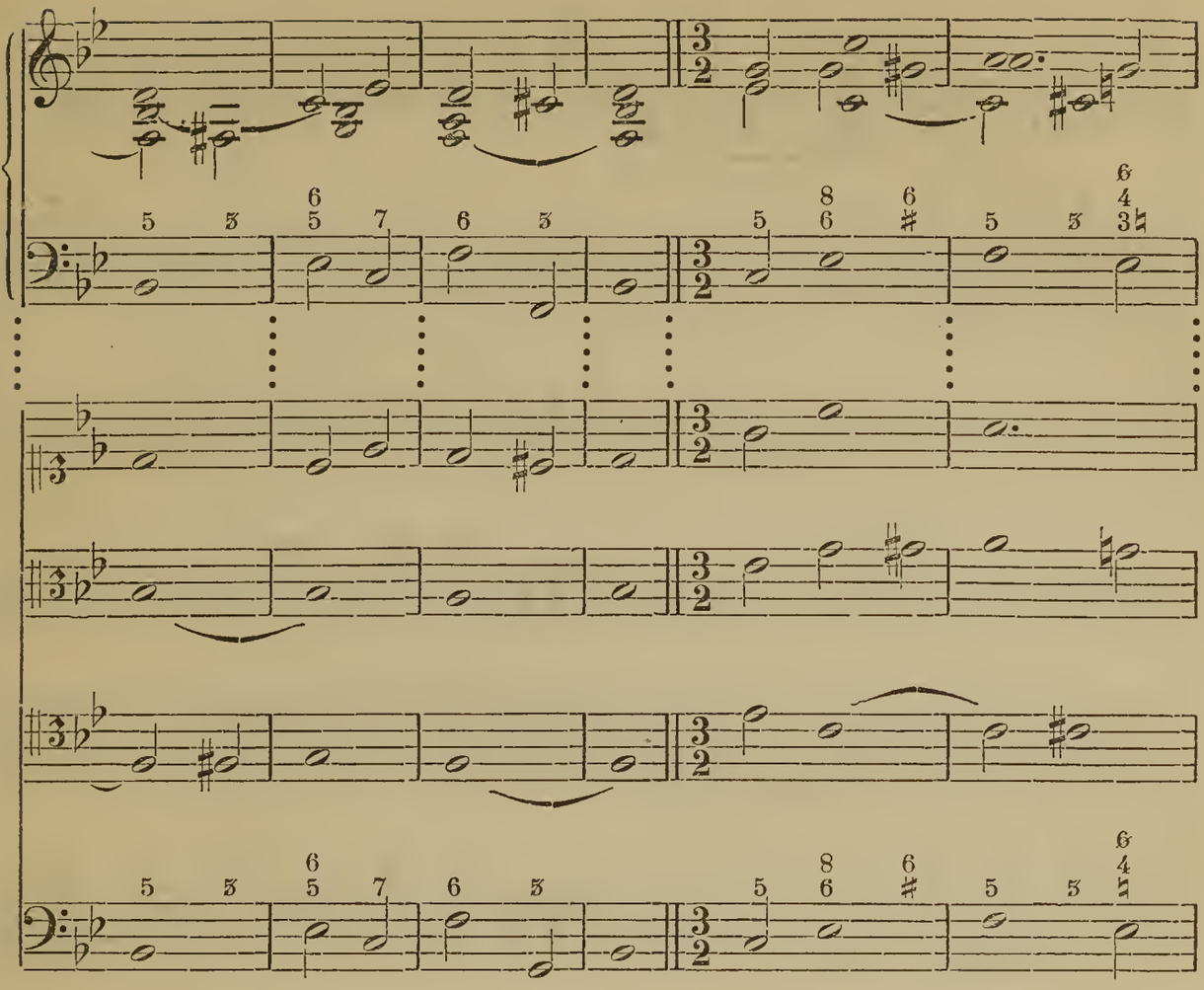


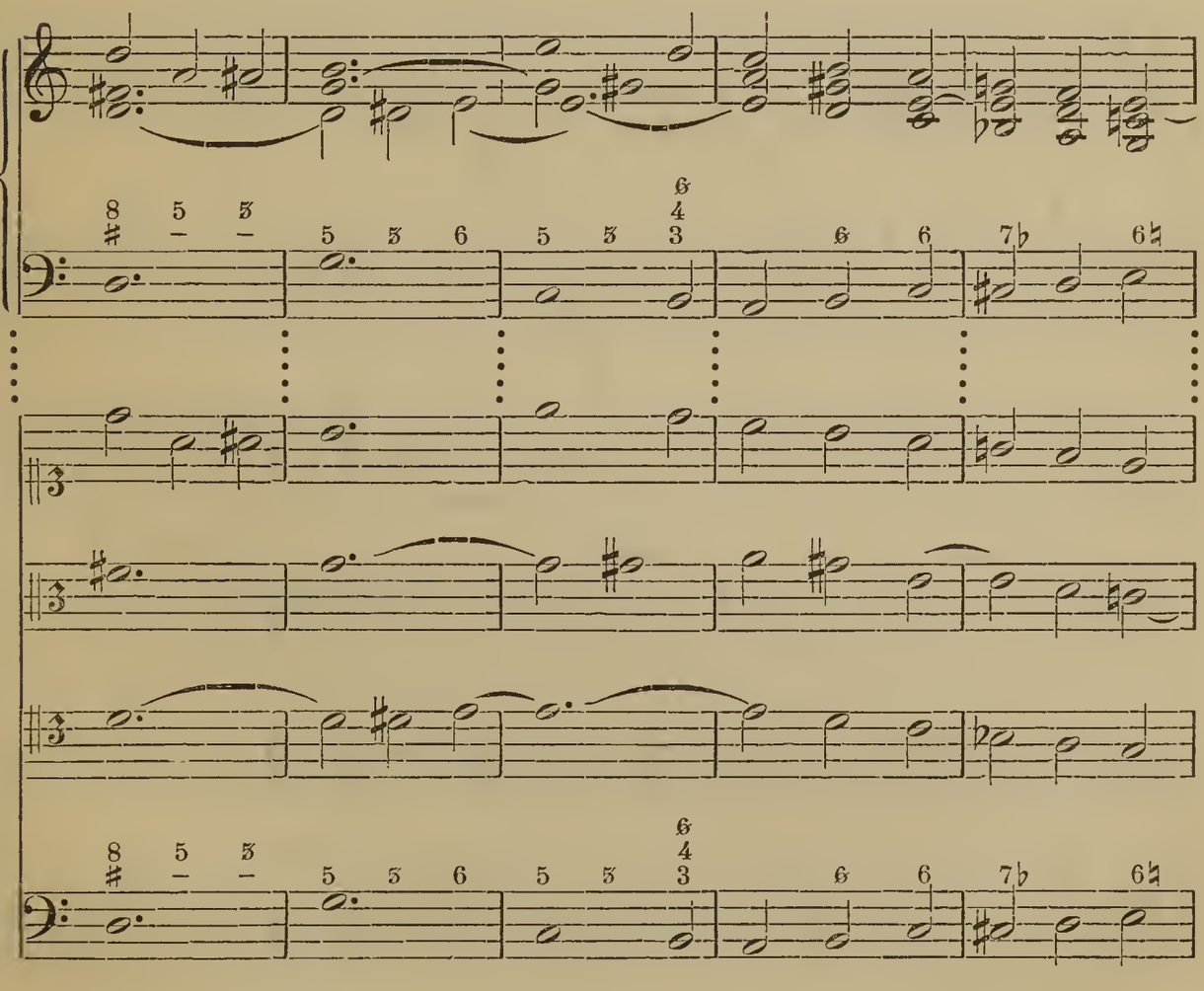


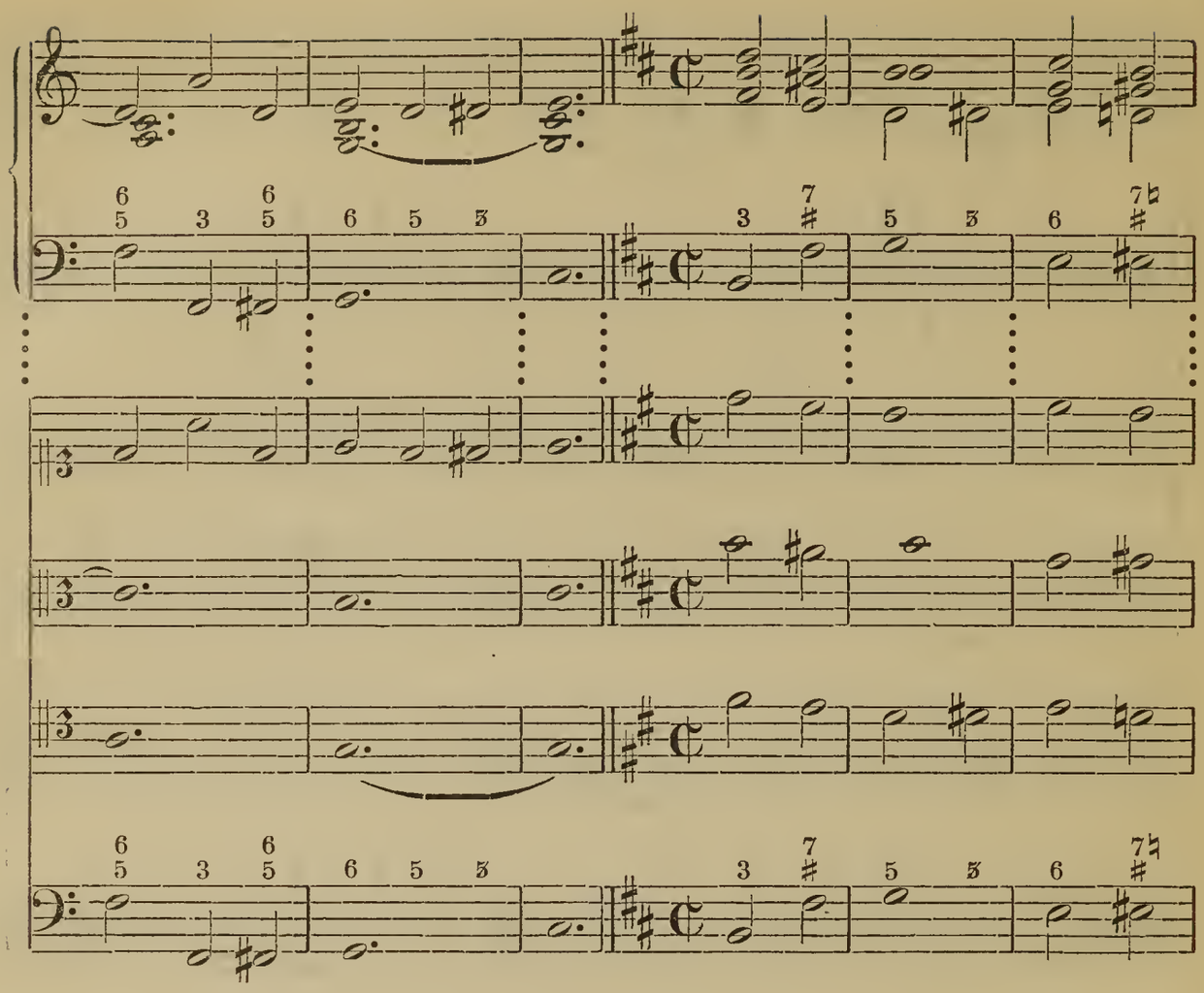


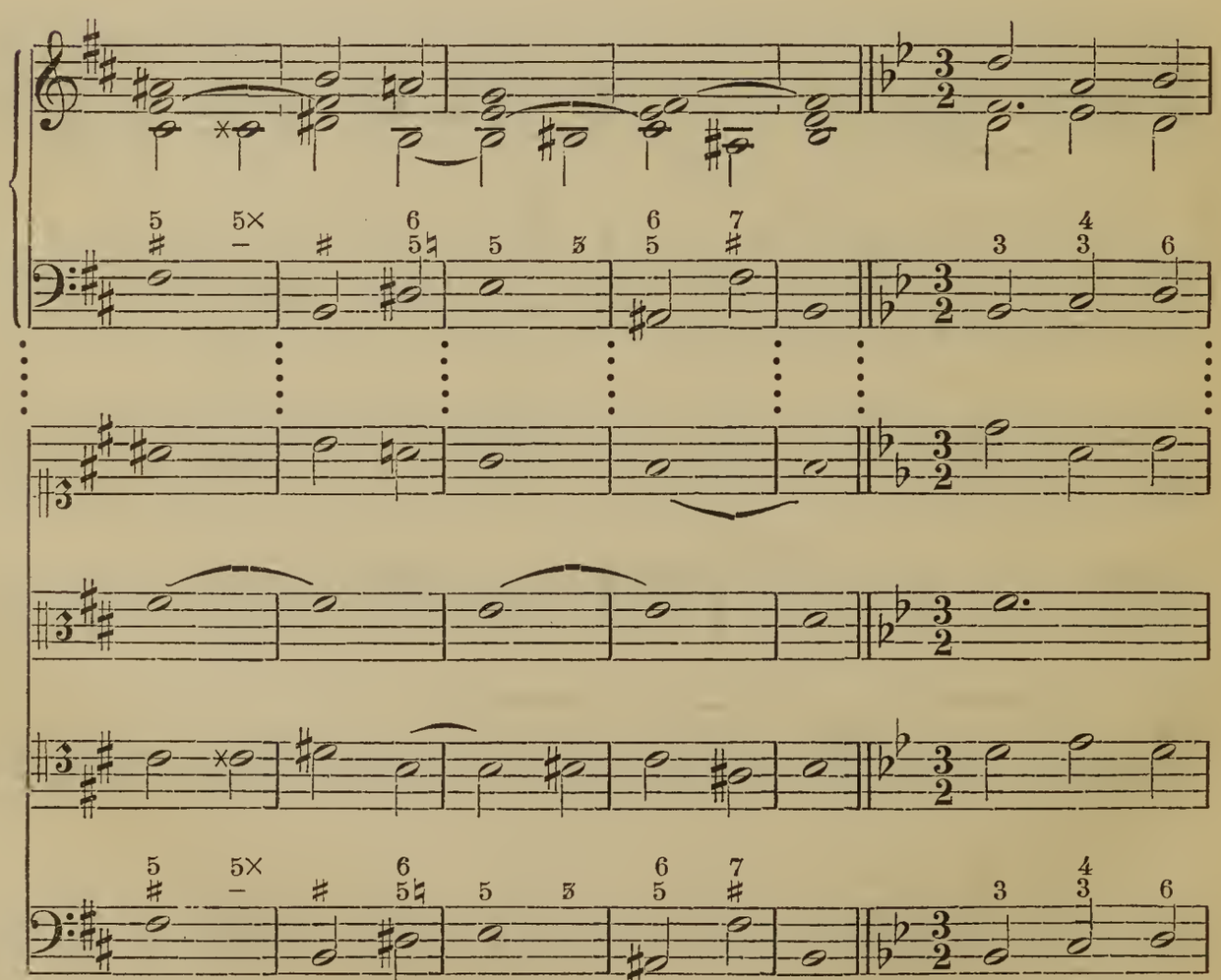


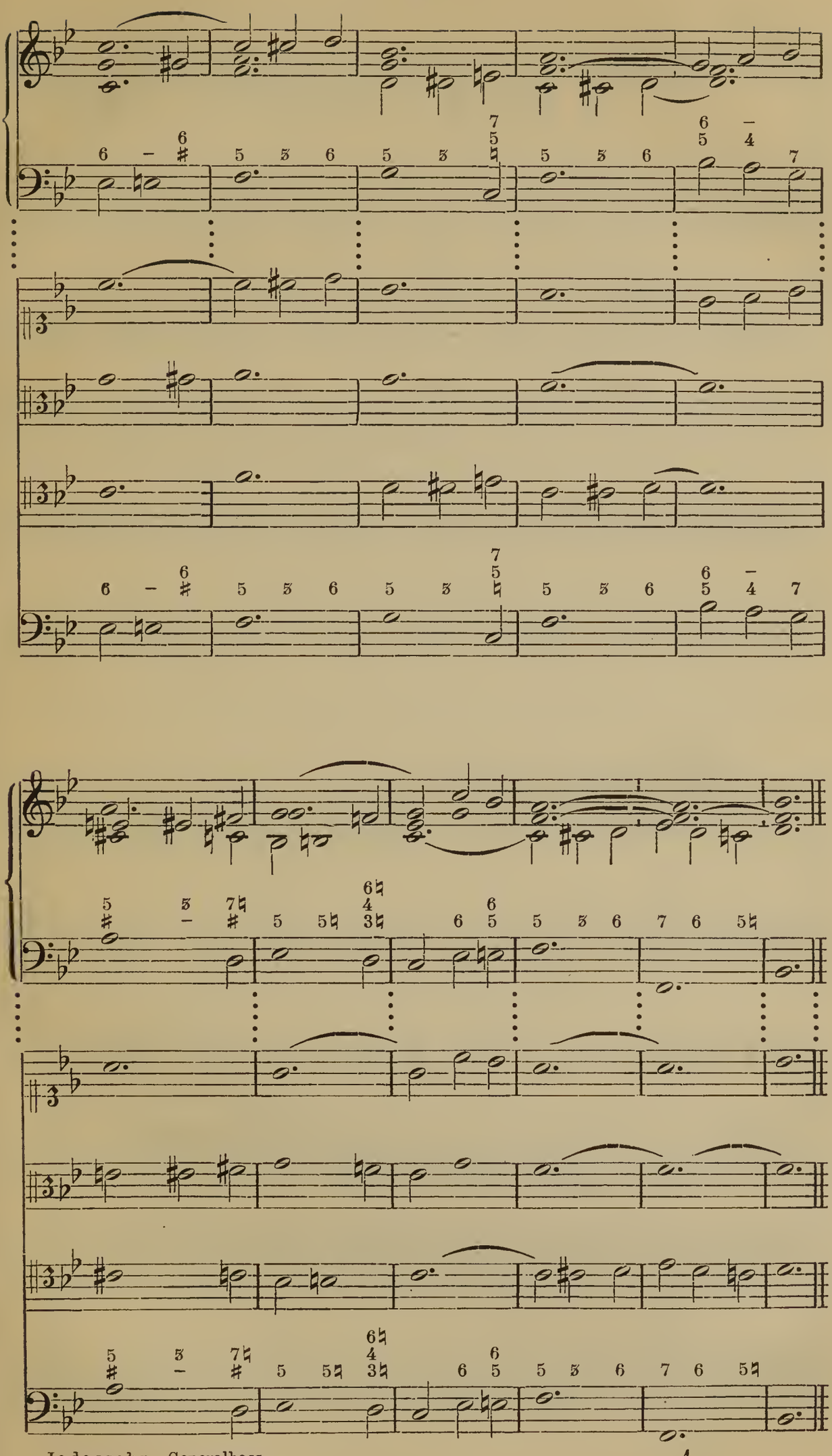


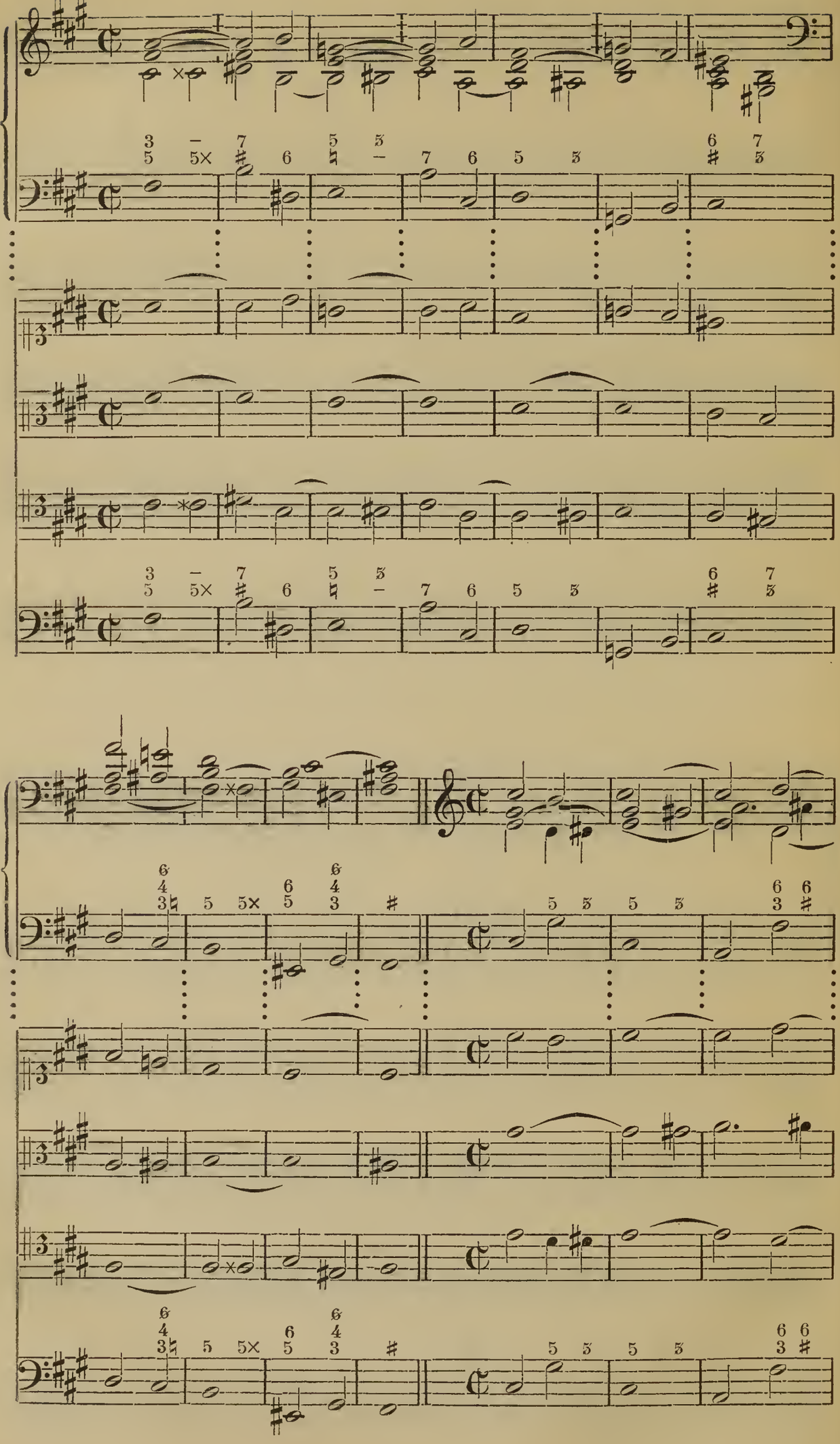


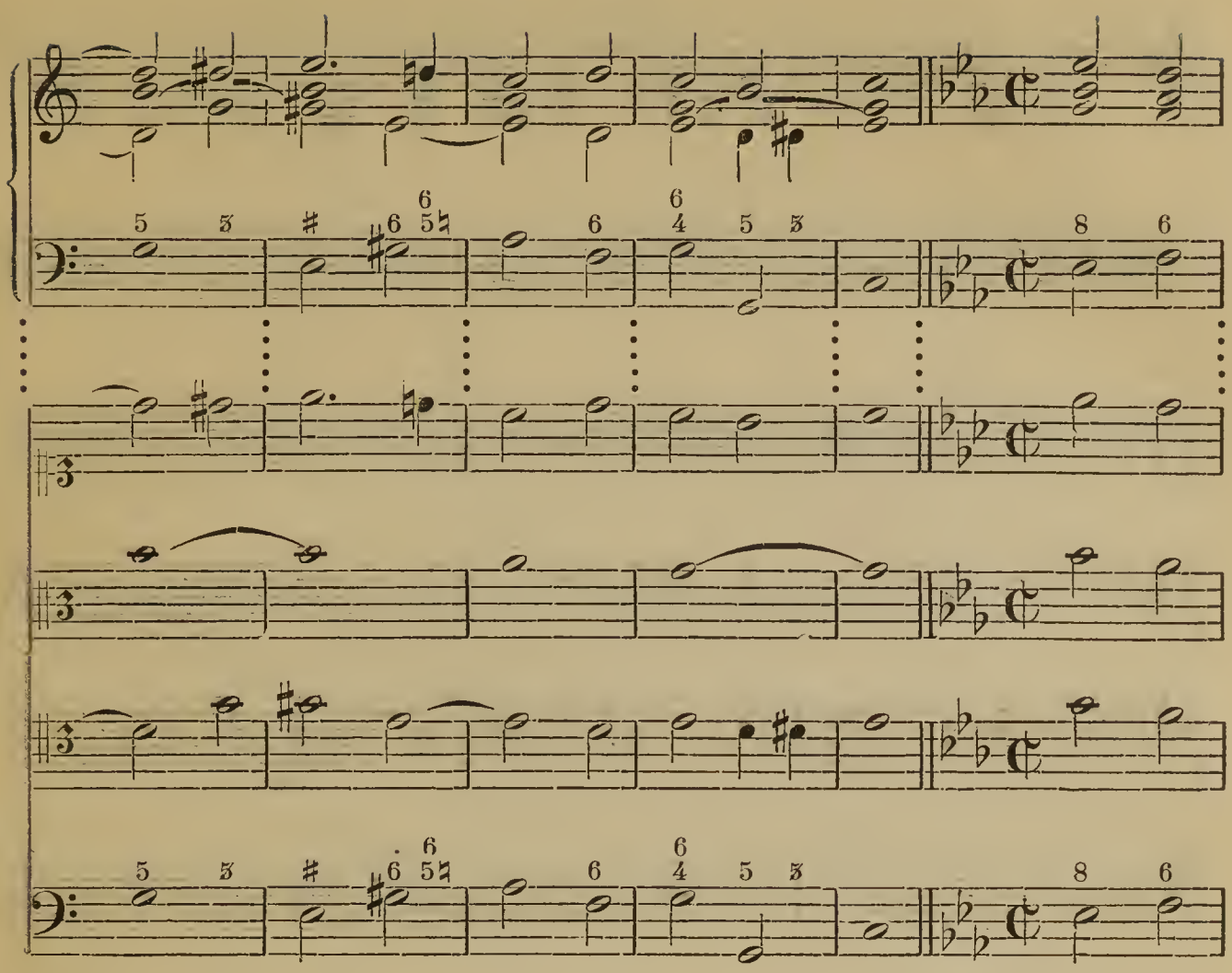


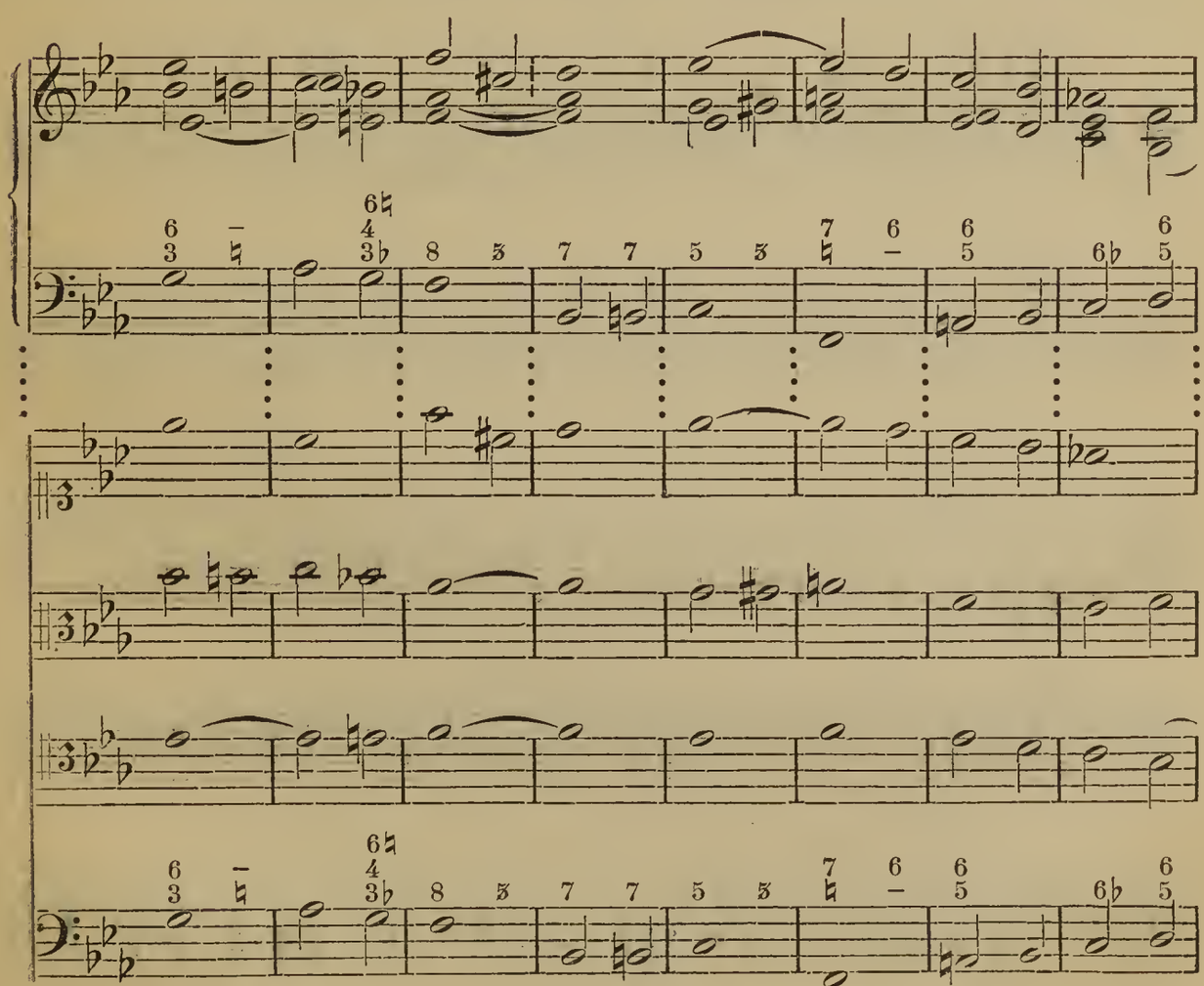


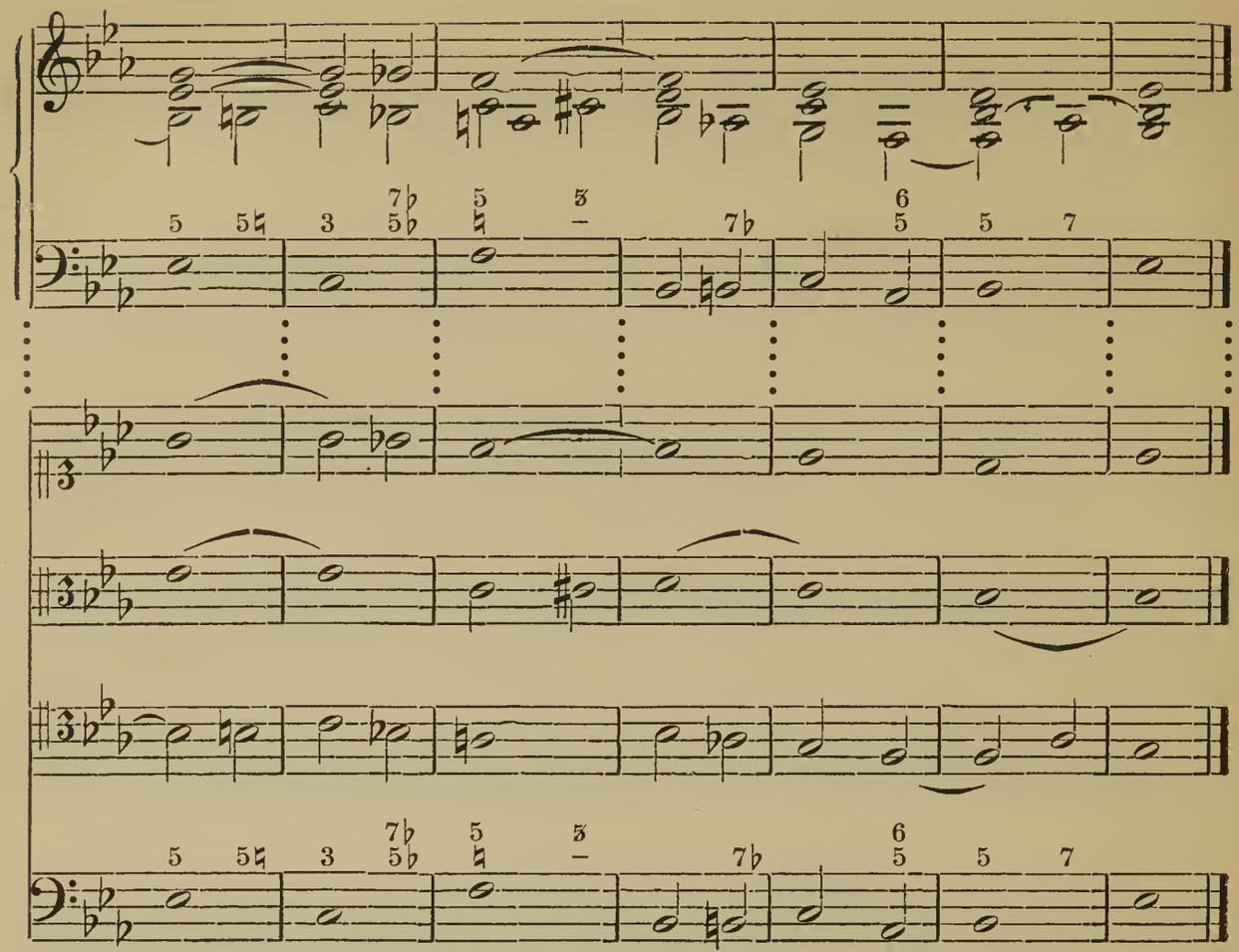




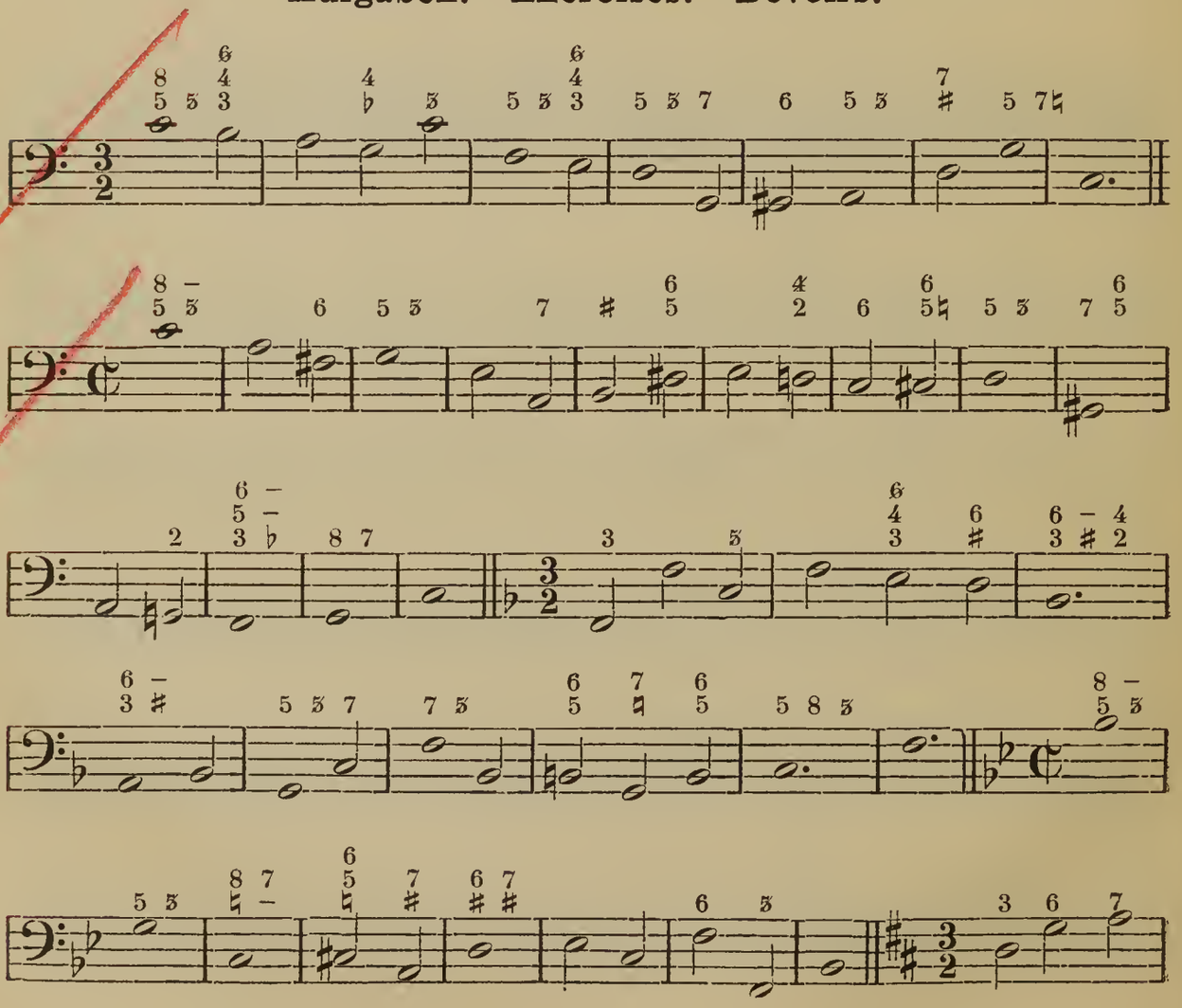


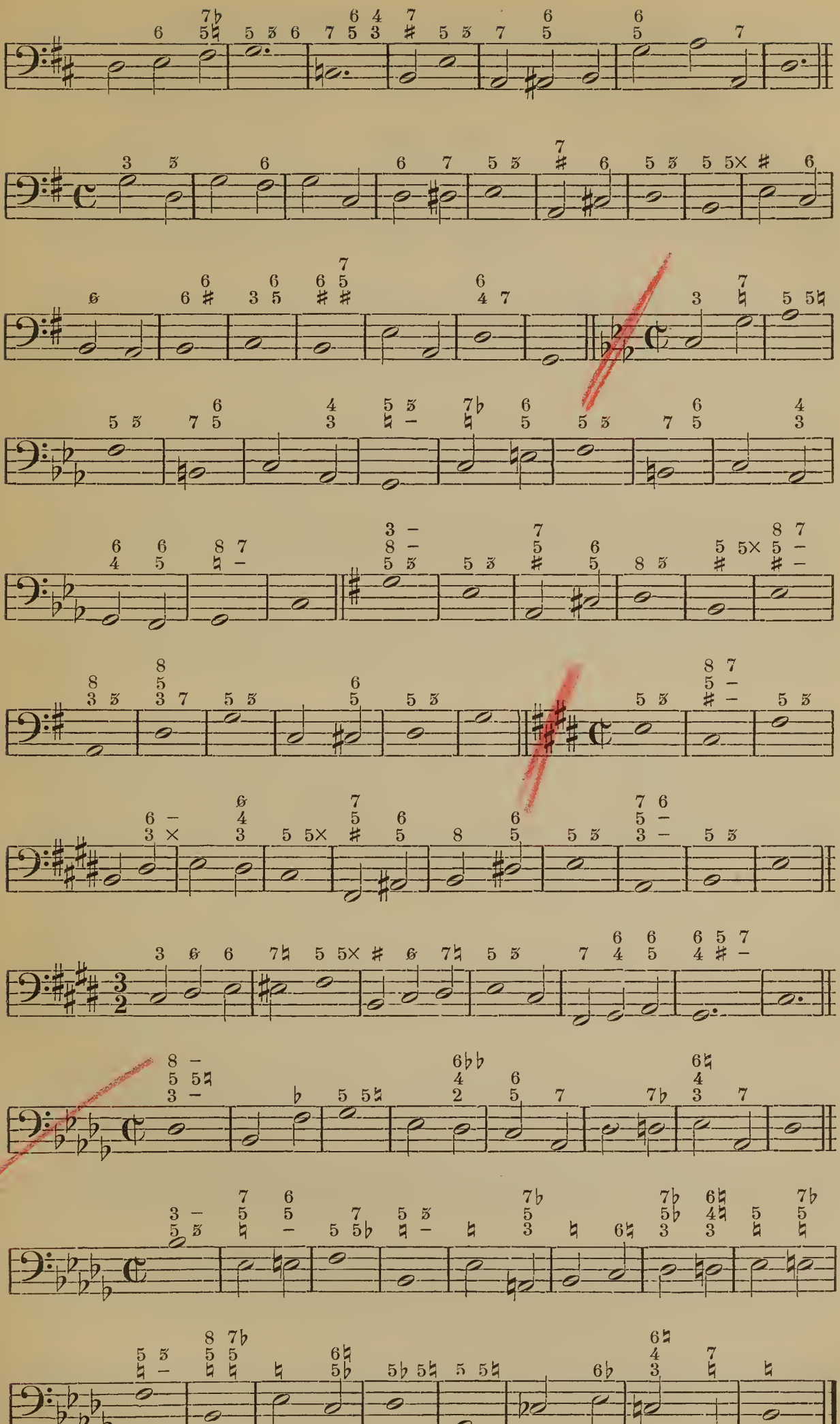






Aufgaben. Exercises. Devoirs.

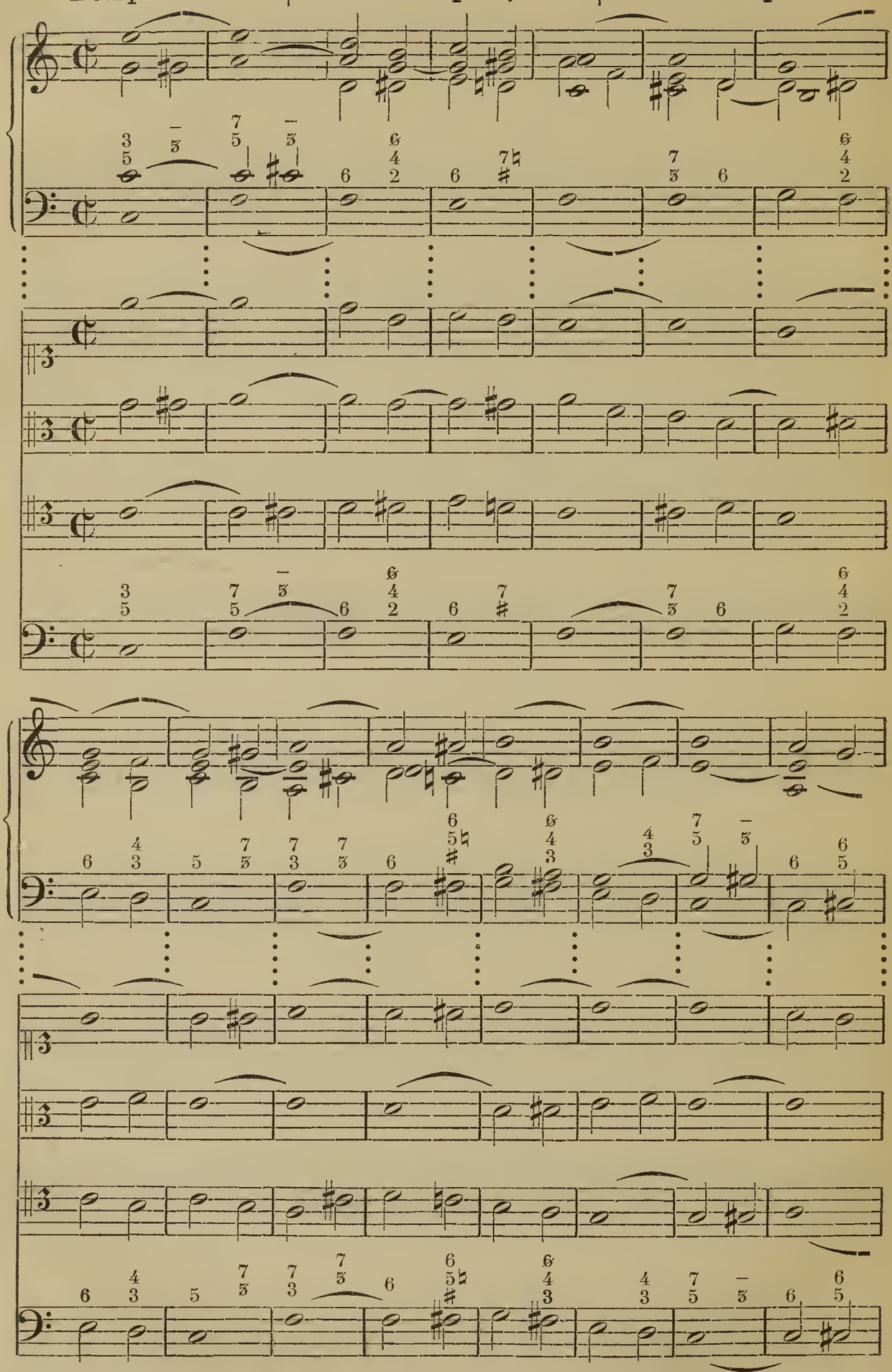


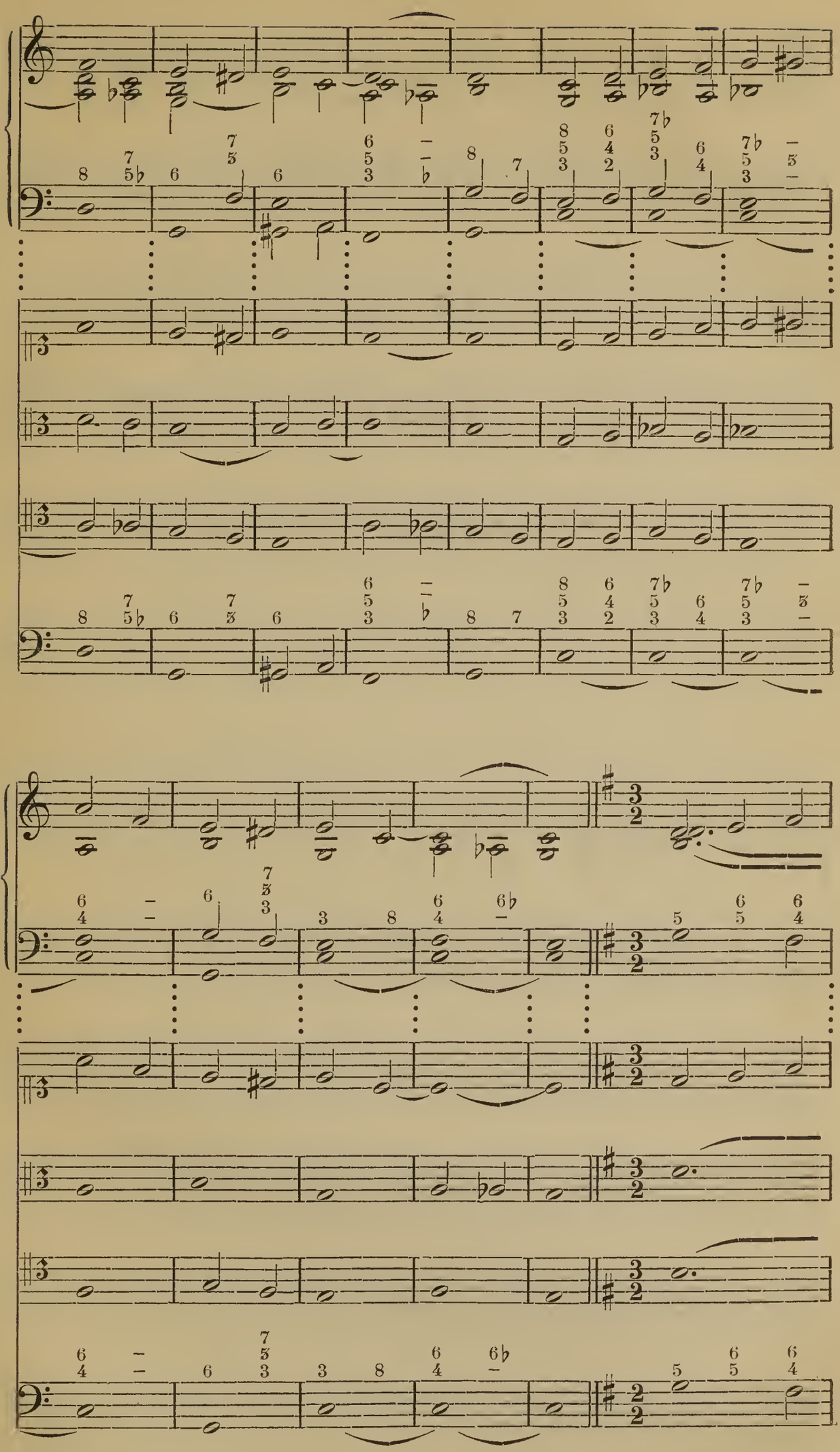


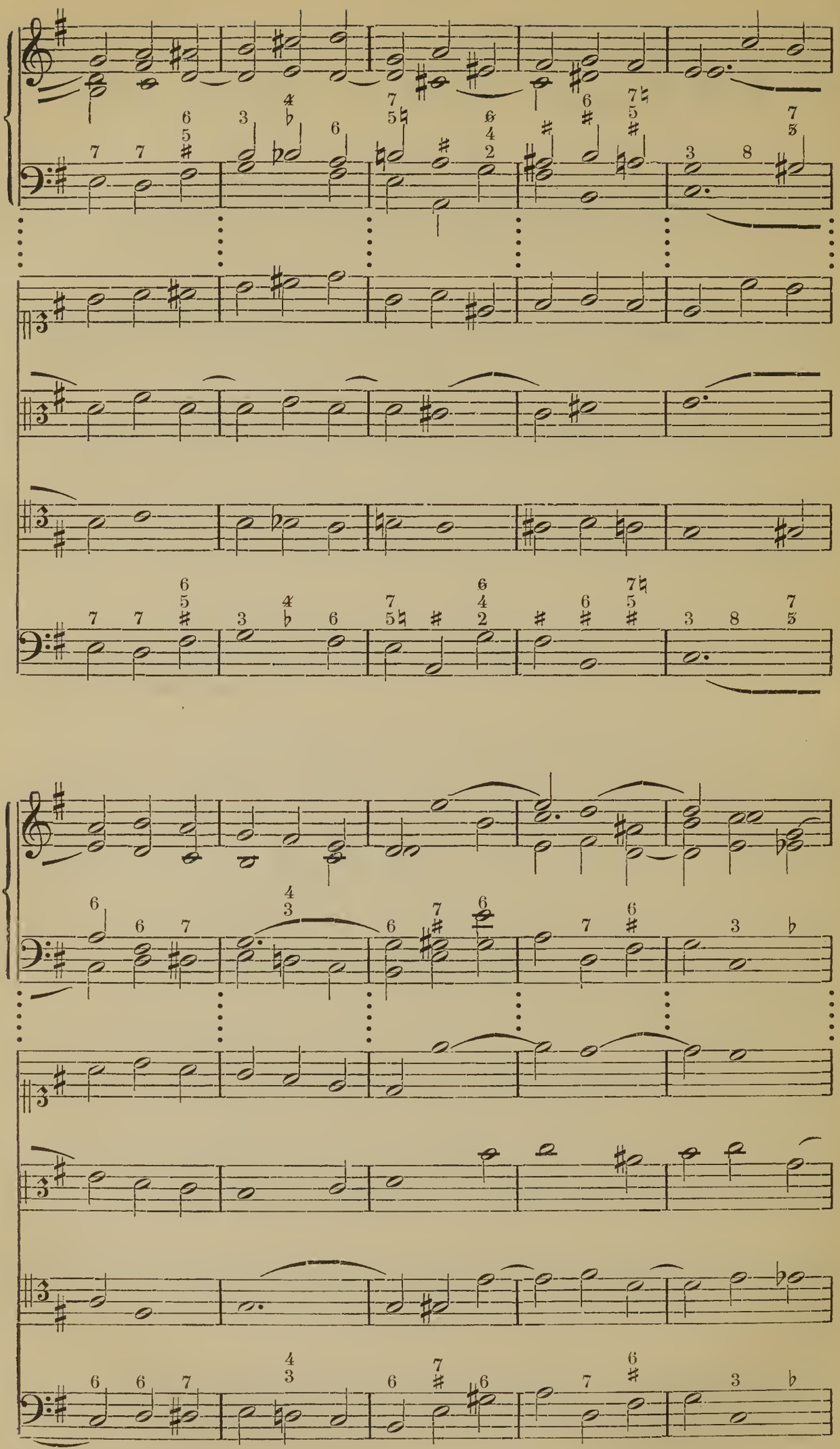
Septimenaccorde mit alterierter Quinte.

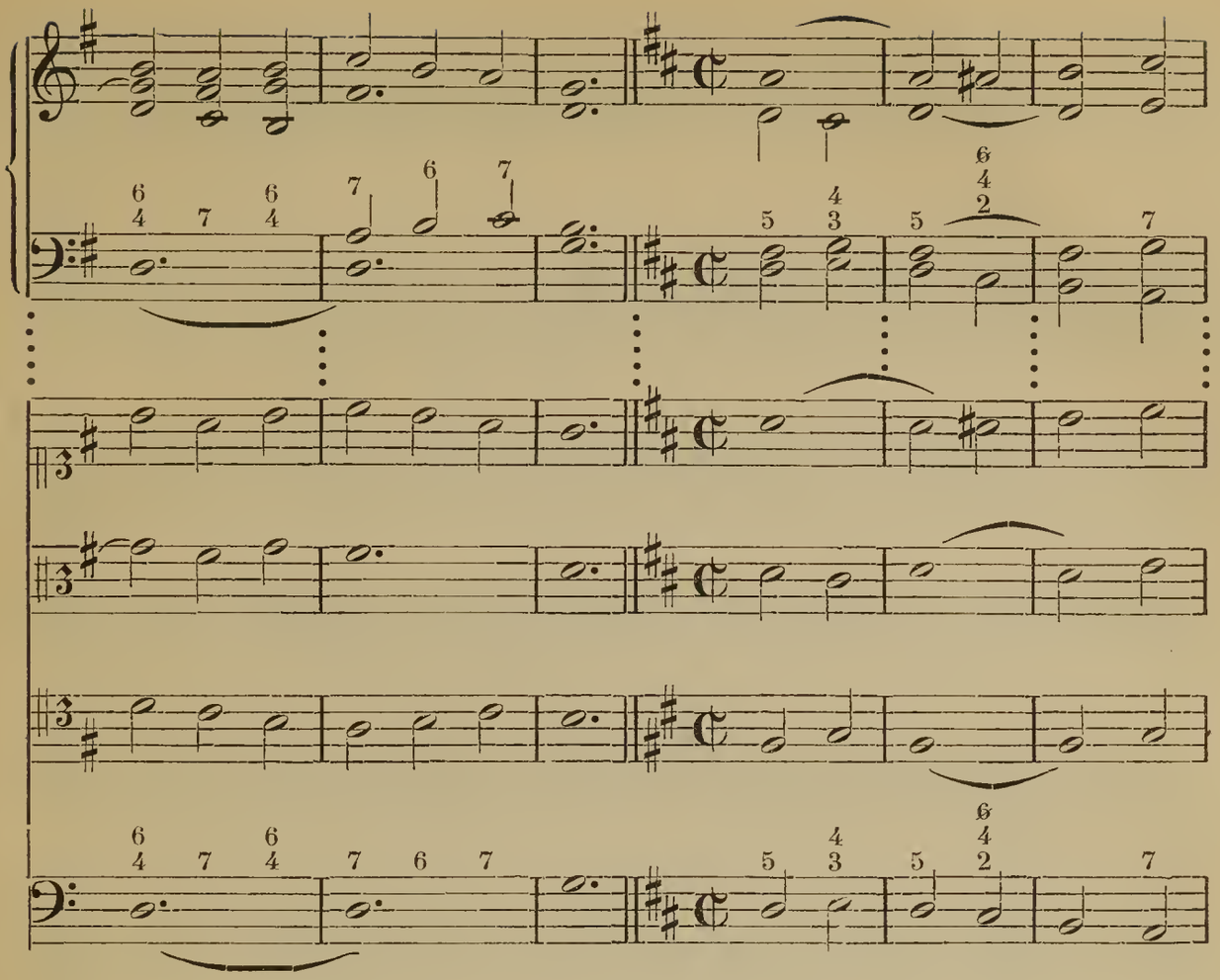
Chords of the Seventh with altered Fifth. | Les accords de septième avec quinte altérée.

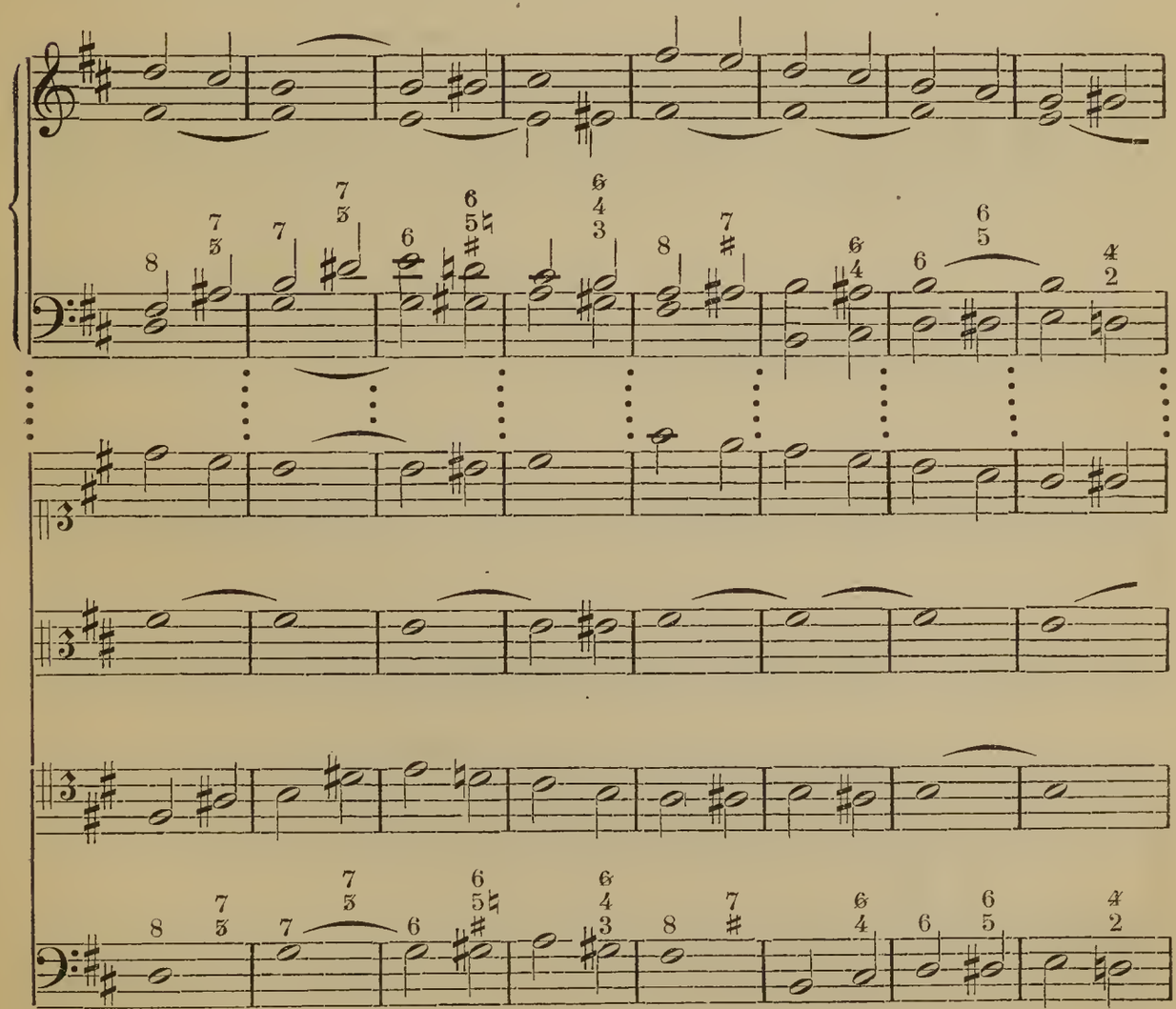
Beispiele. | **Examples,** | **Exemples.**

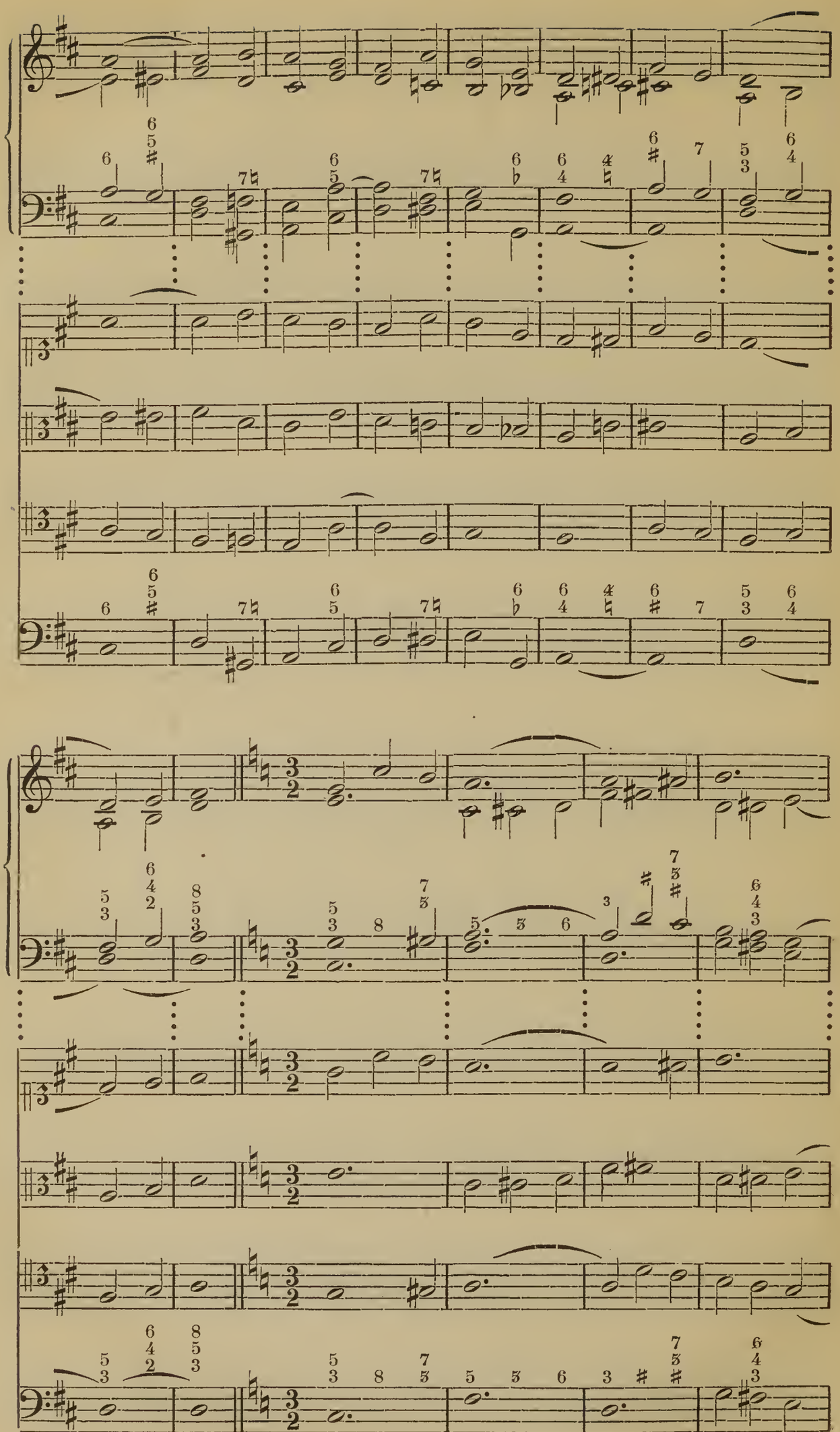


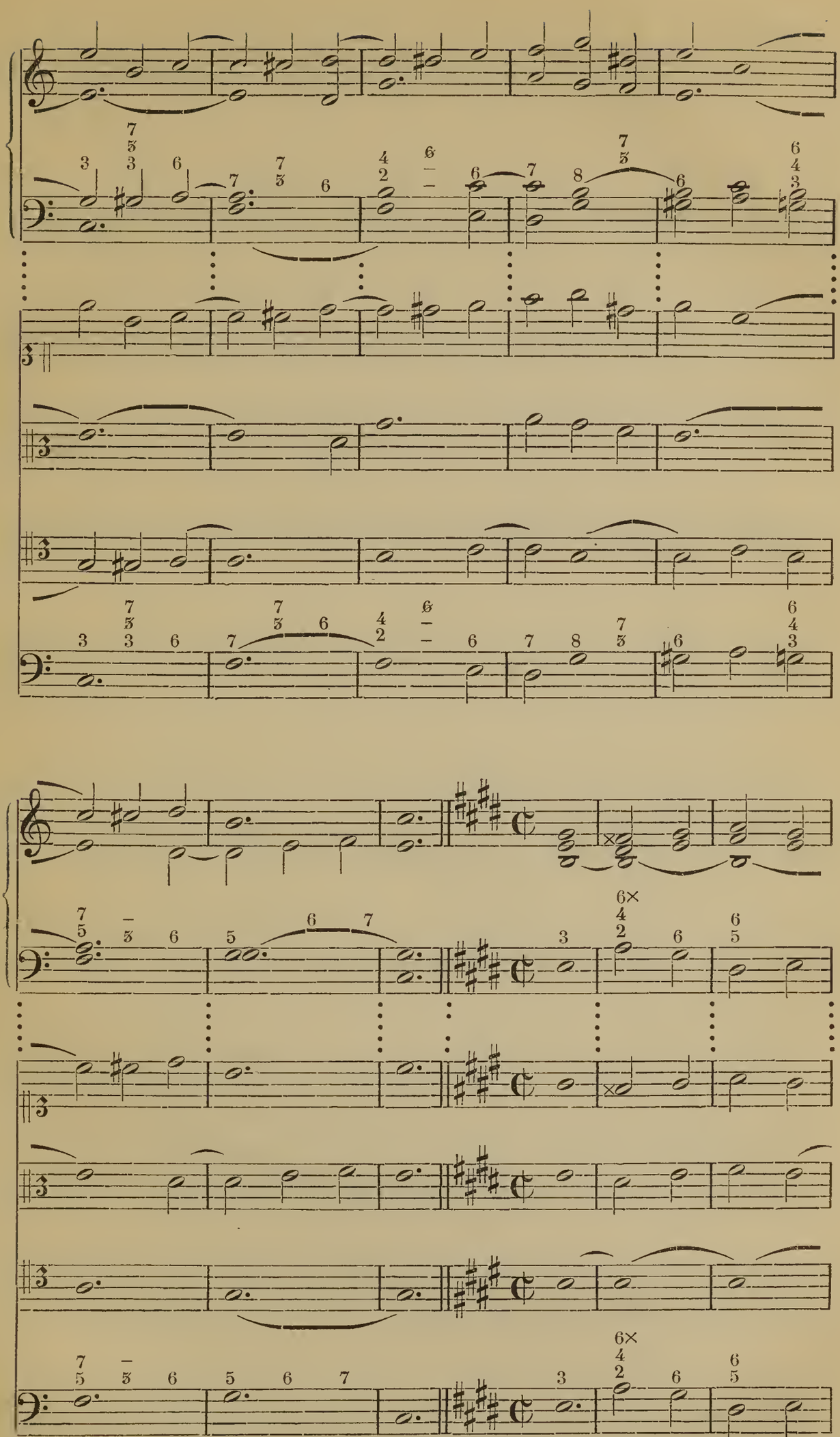


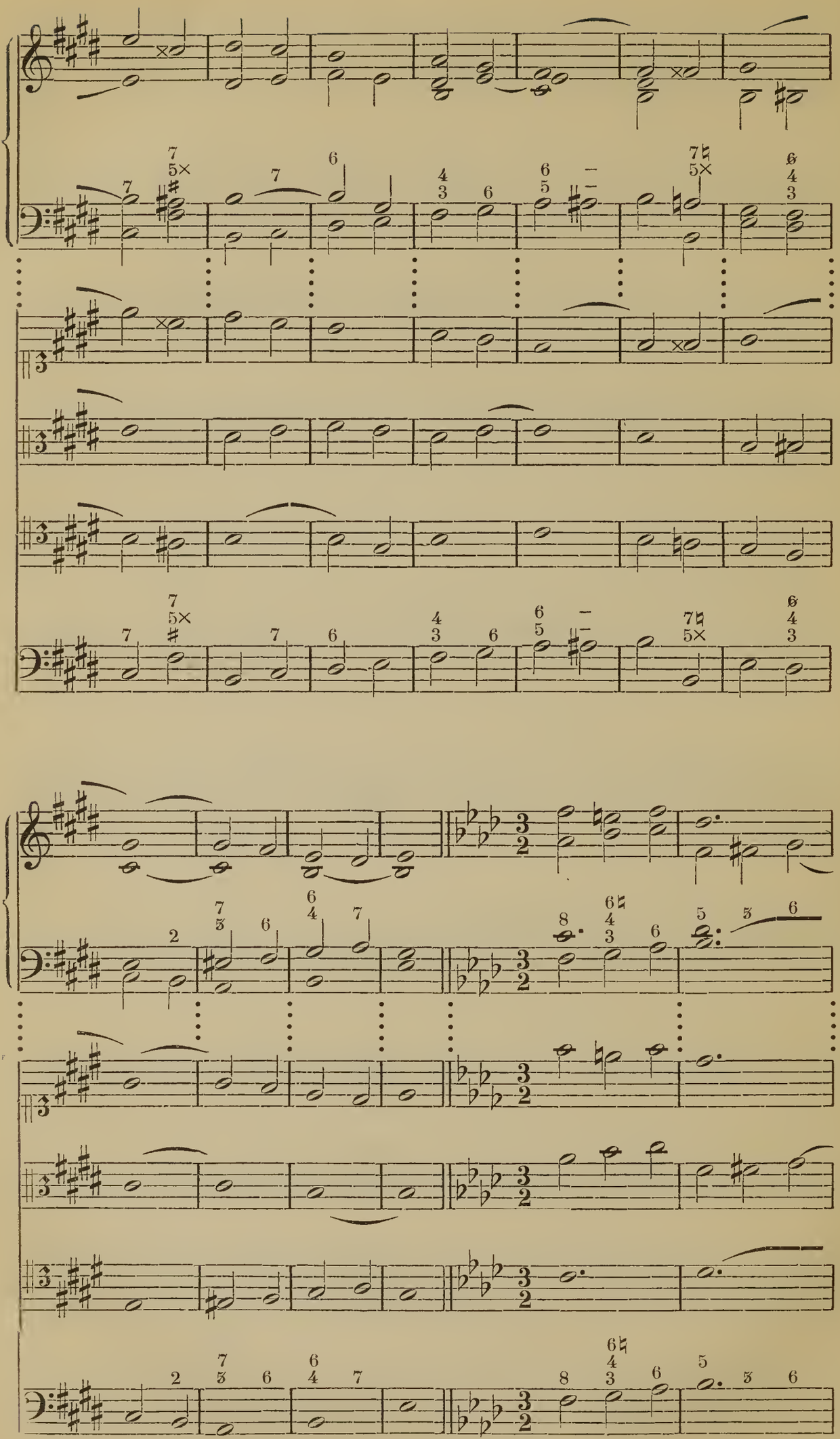


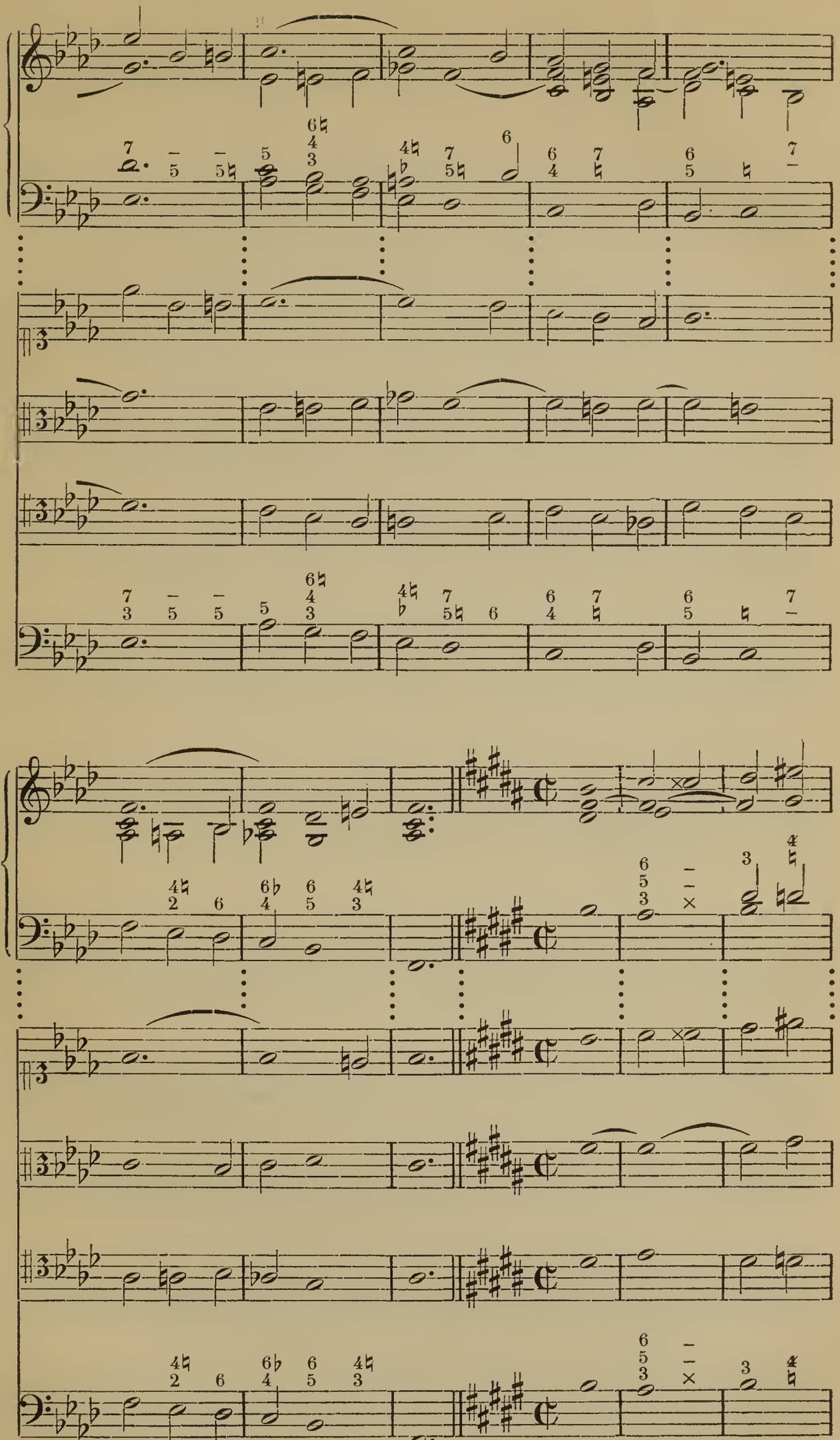


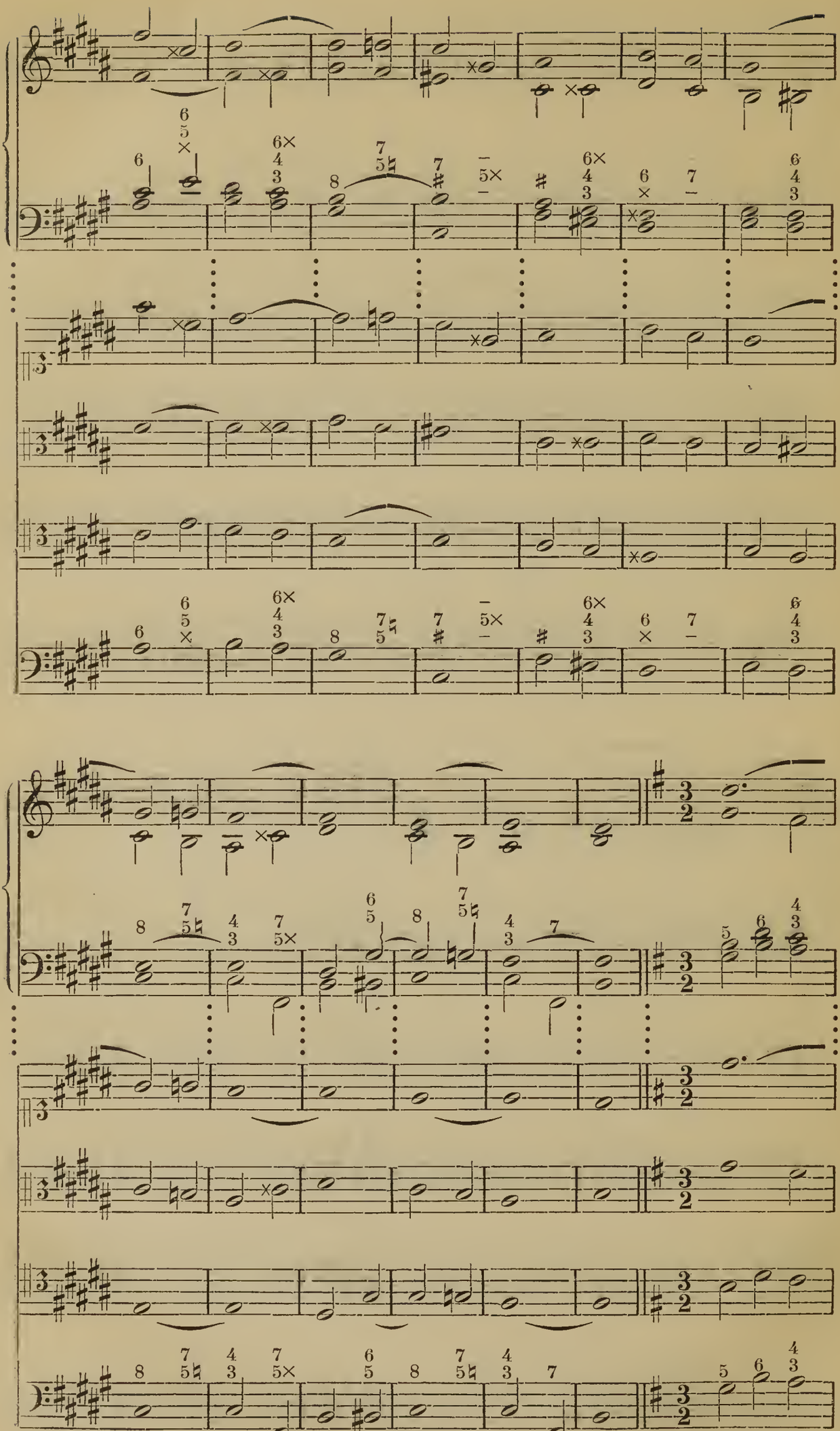


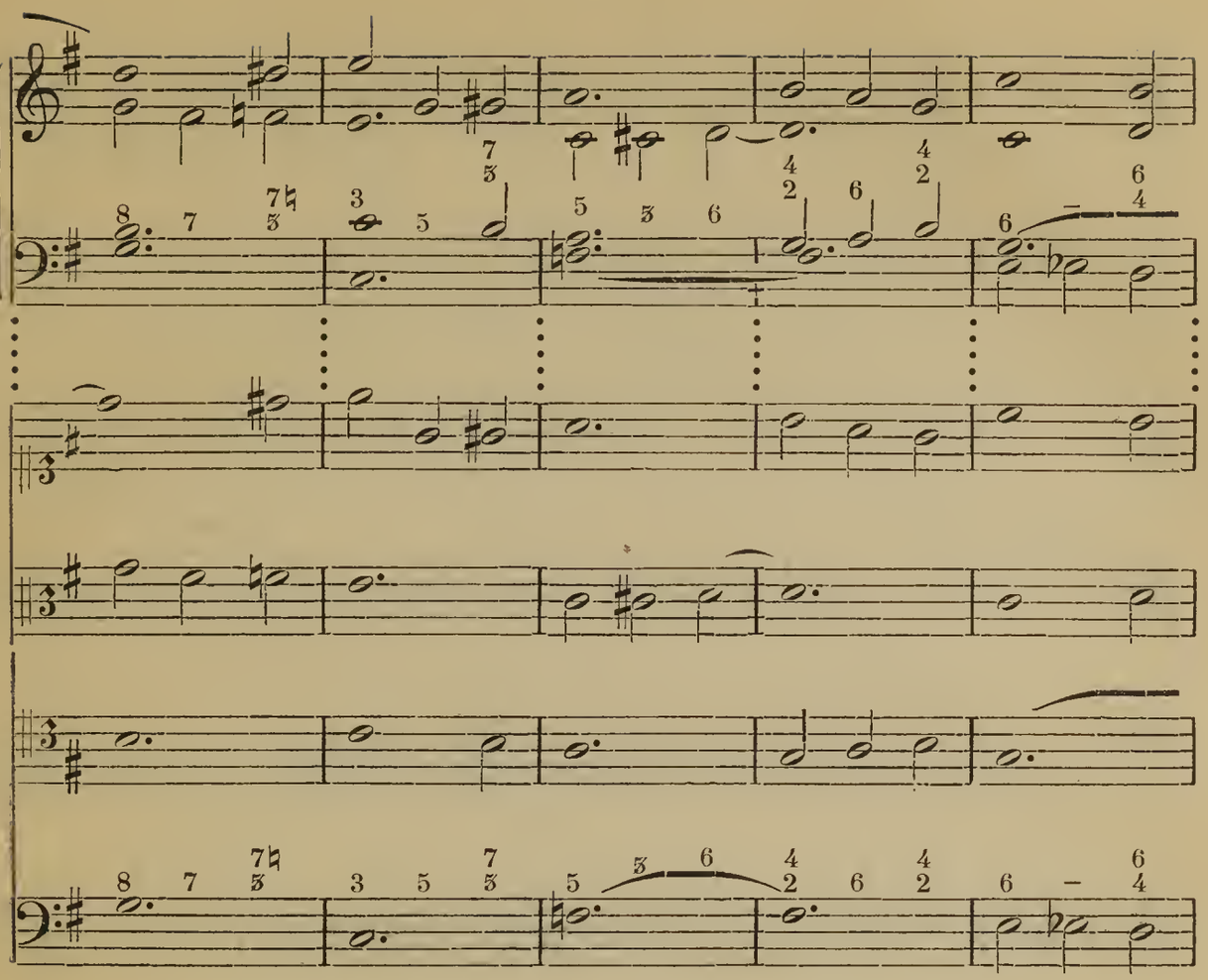


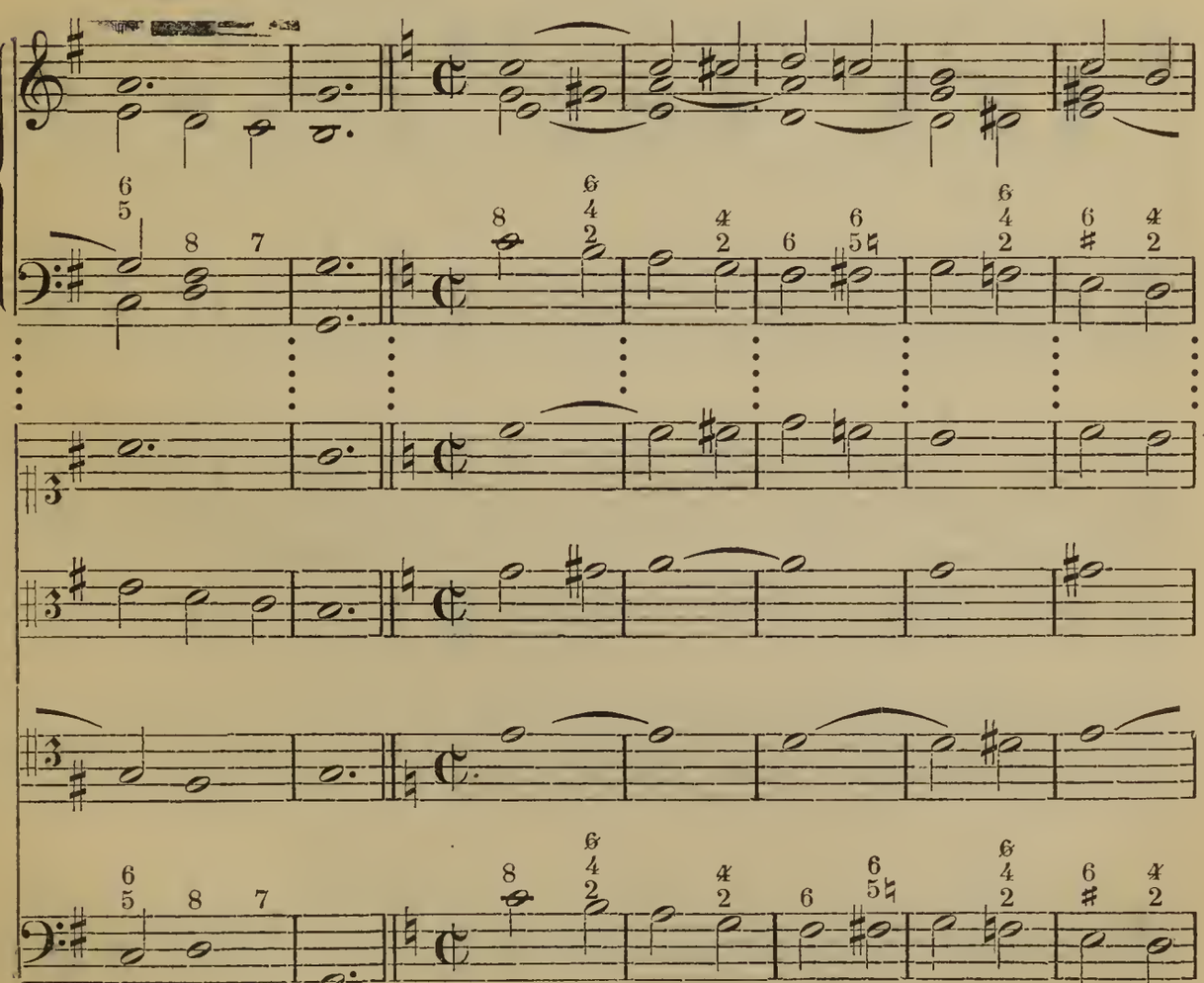


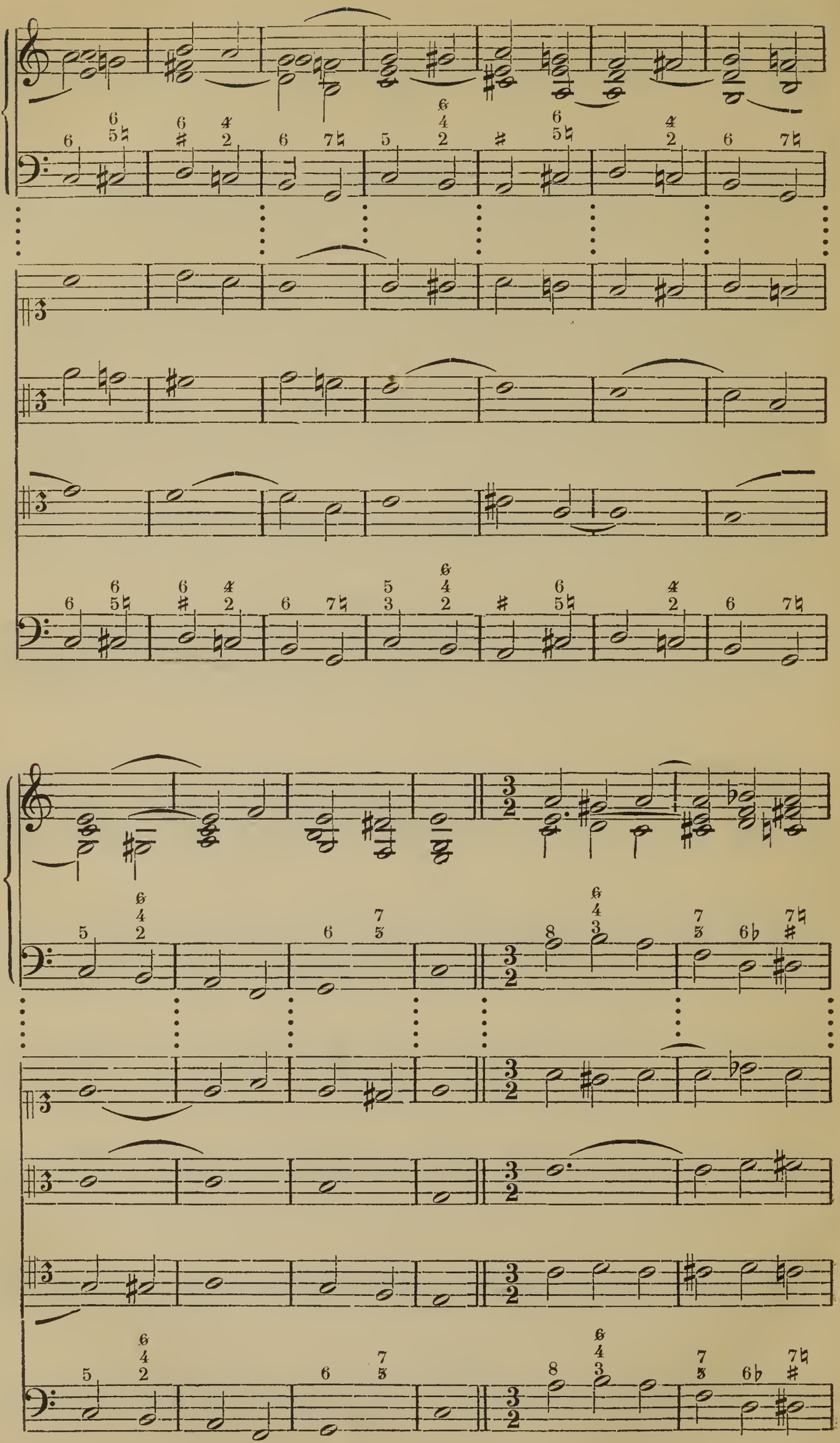


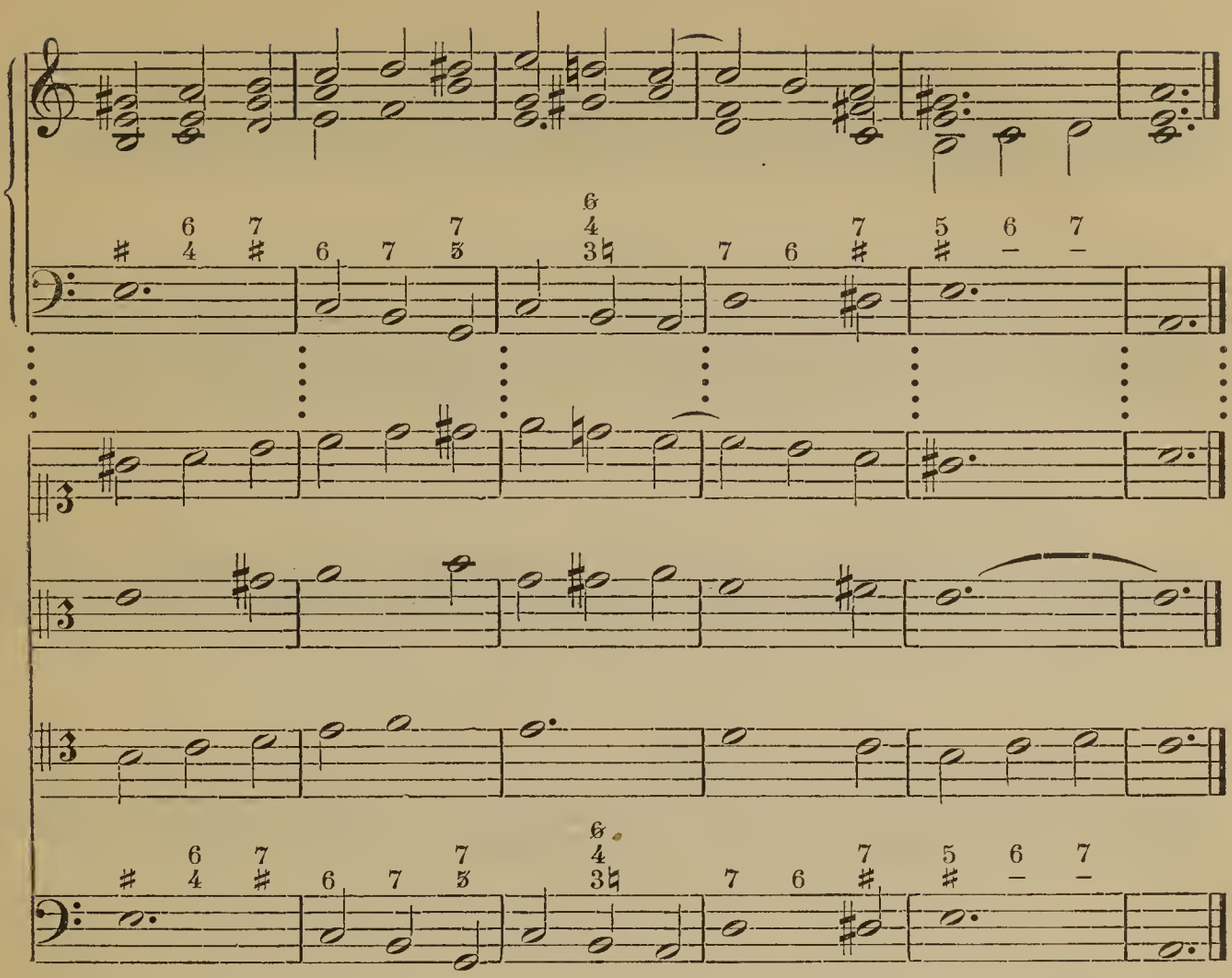




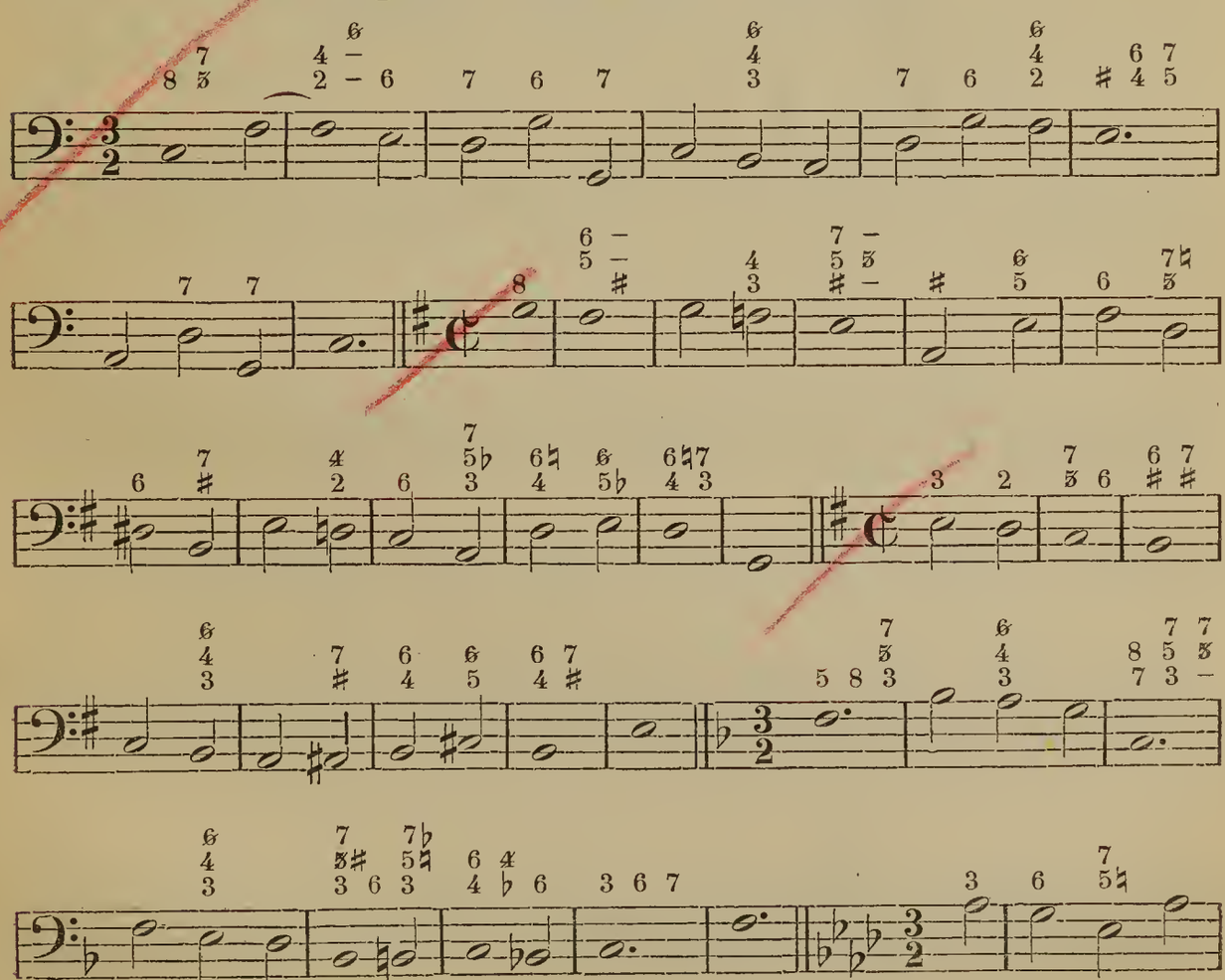


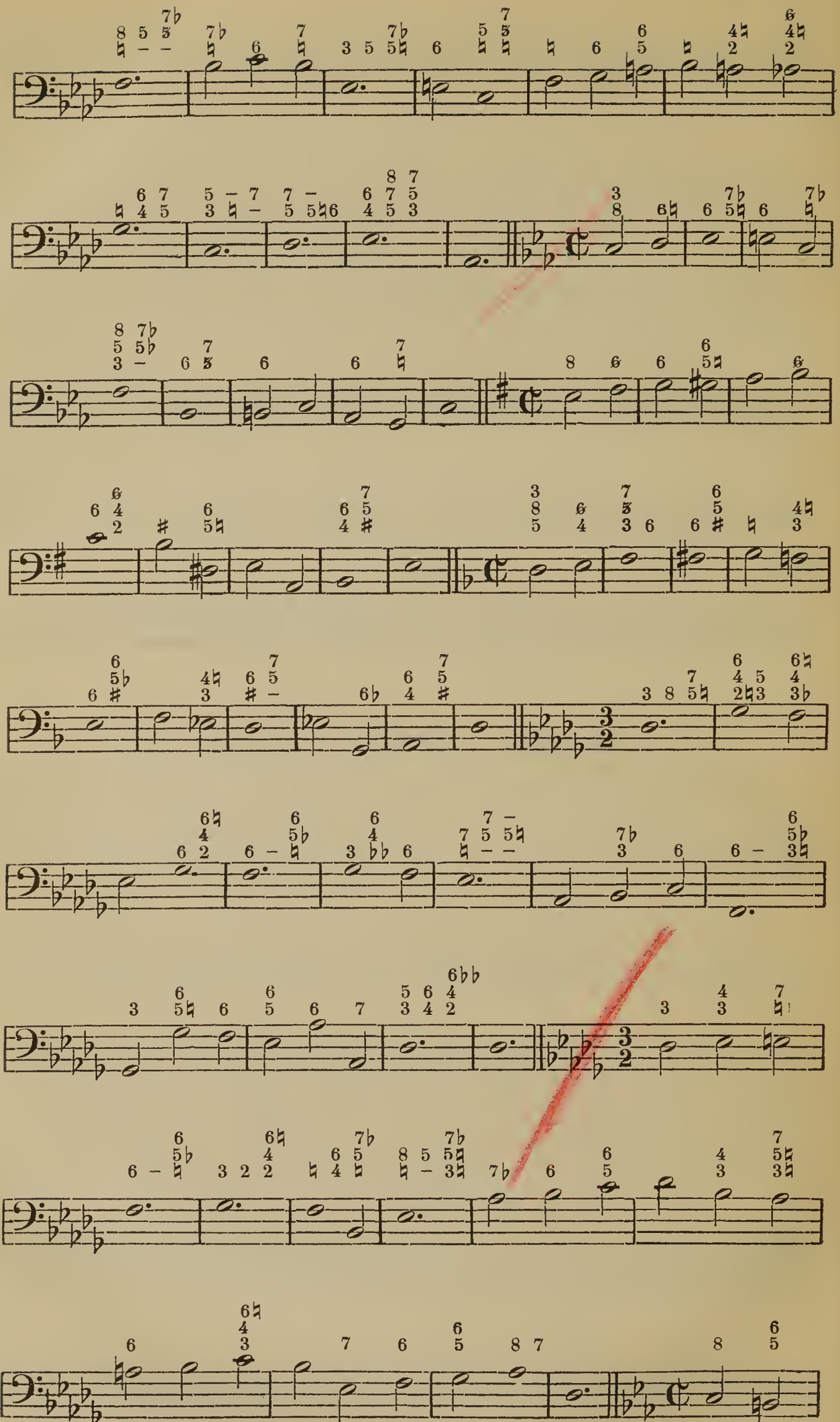


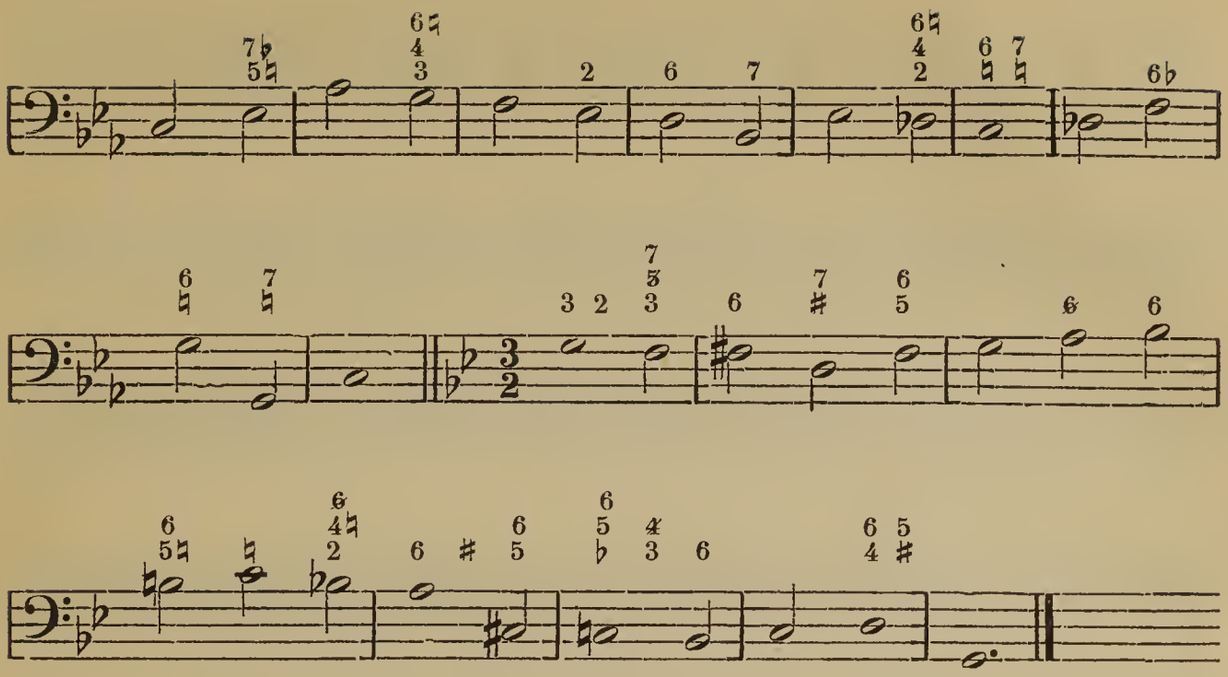




Aufgaben. Exercises. Devoirs.



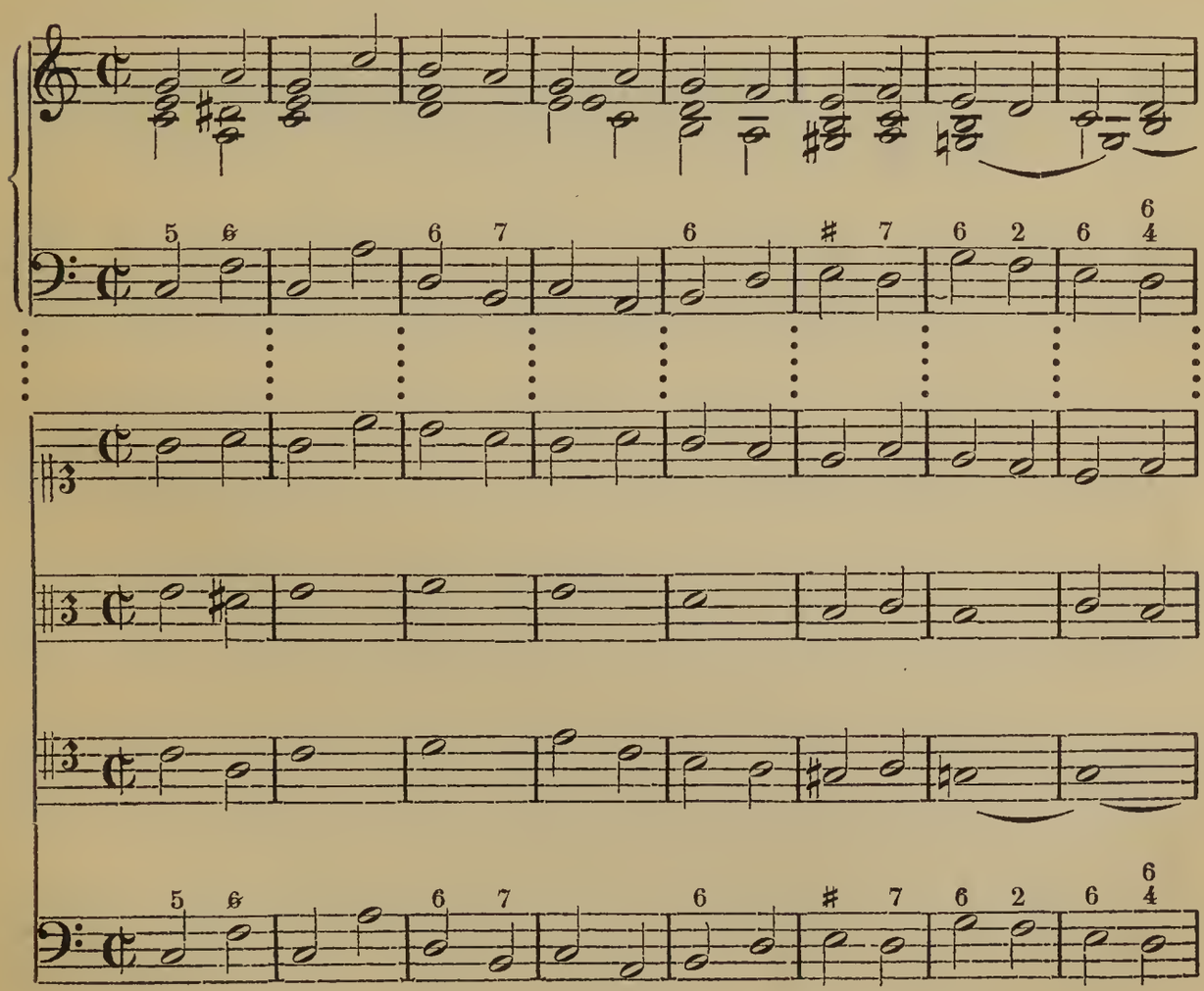


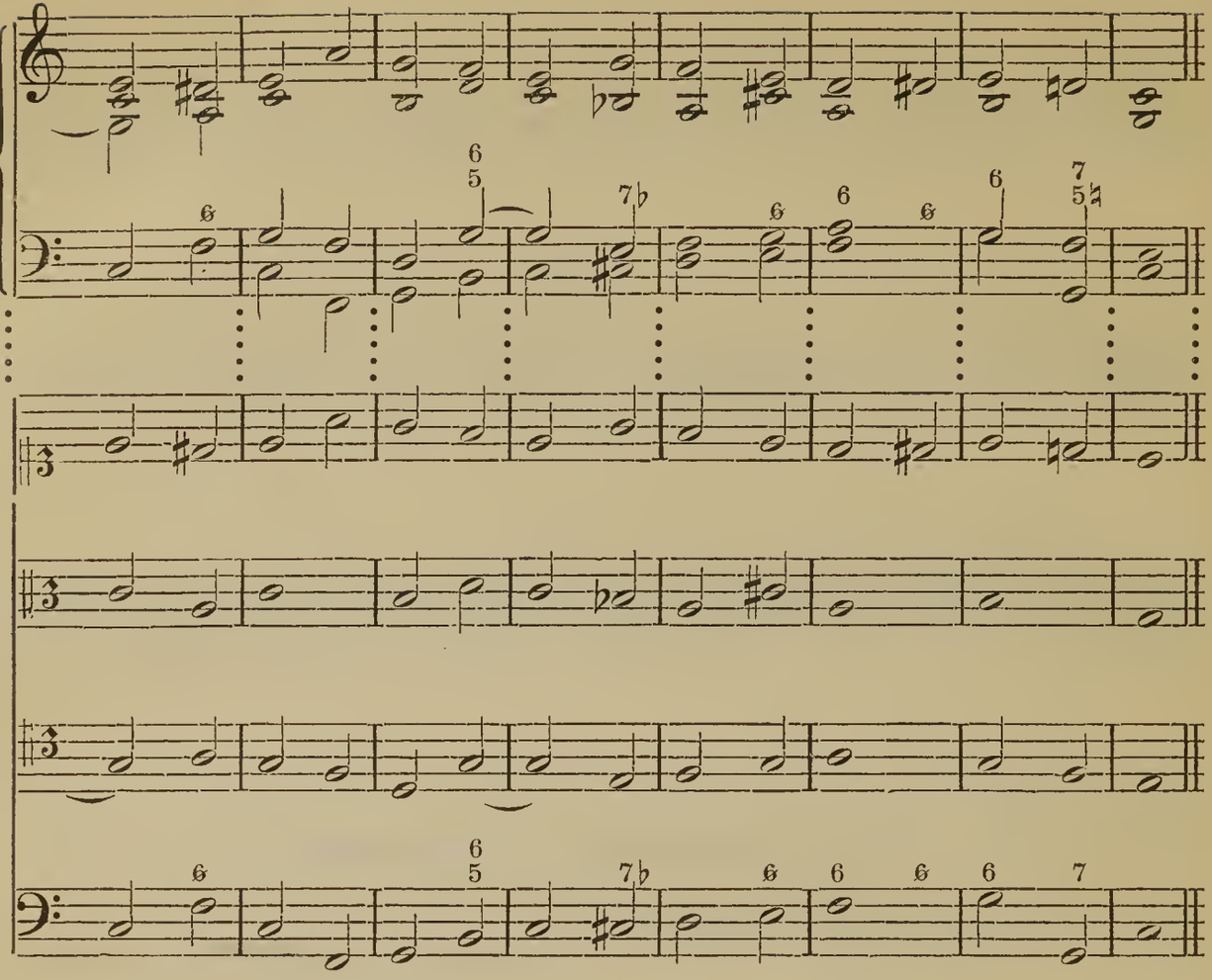


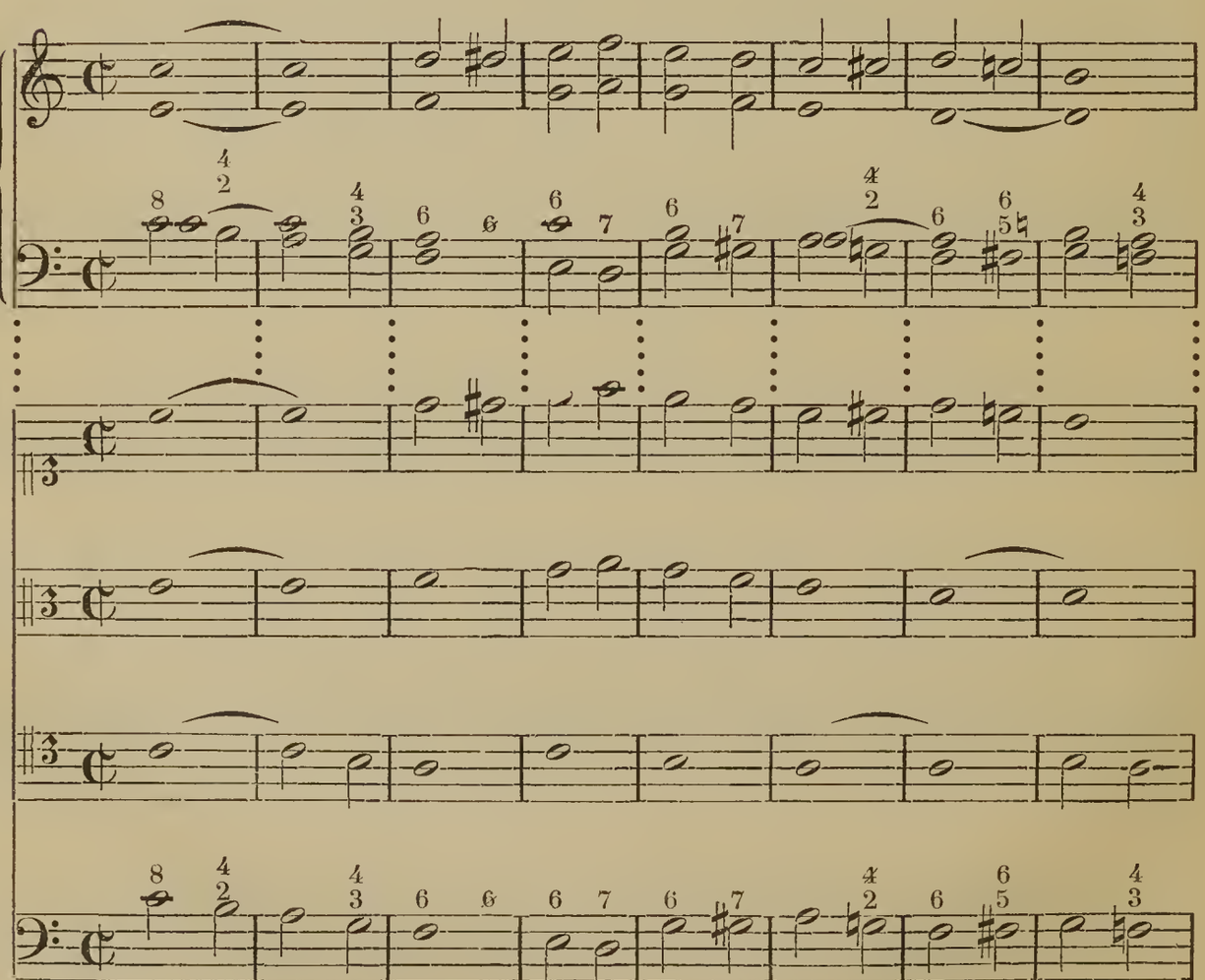
Der übermässige Sextaccord.

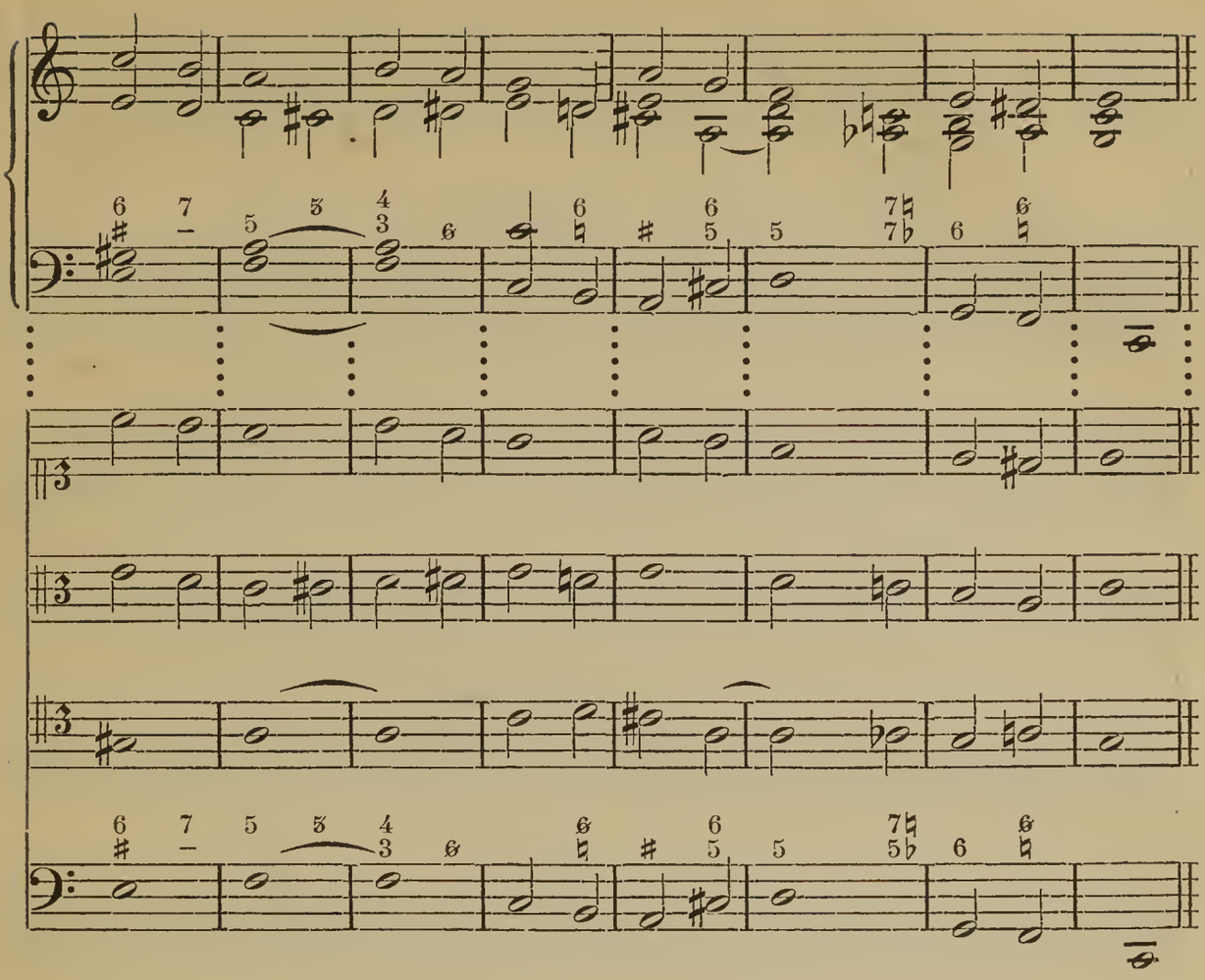
The Chord of the Augmented Sixth. | L'accord de sixte augmentée.

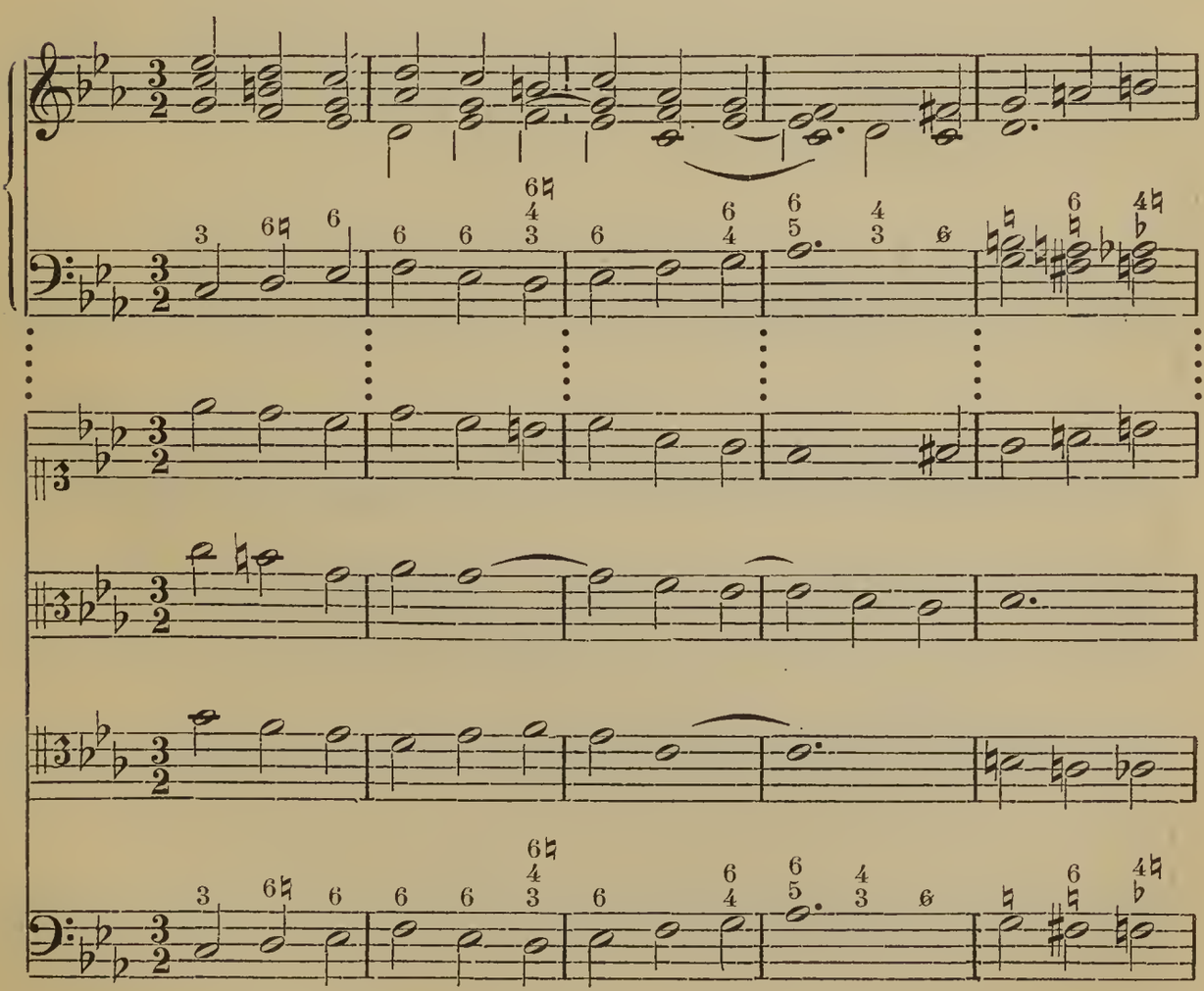
Beispiele. | **Examples.** | **Exemples.**

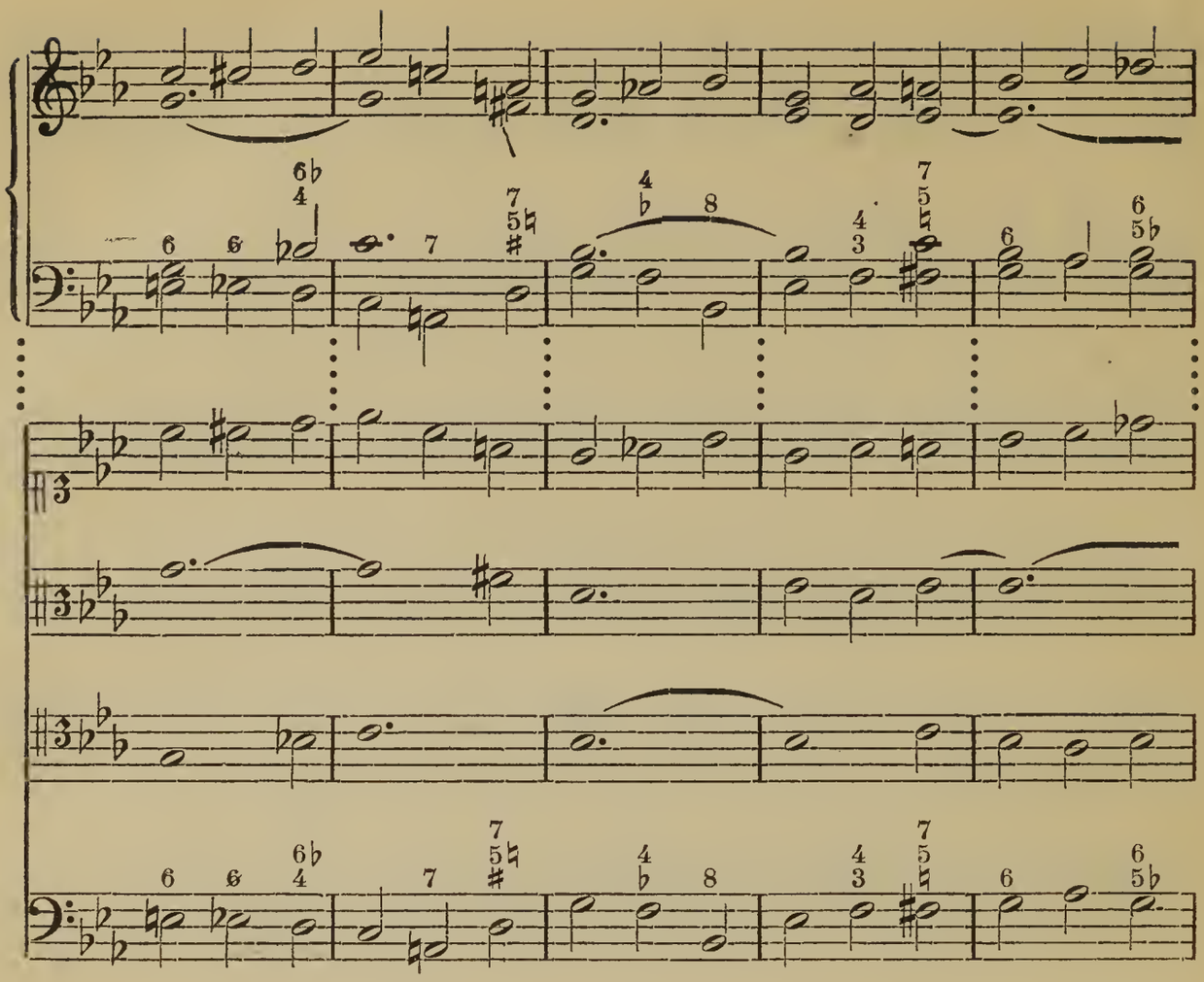


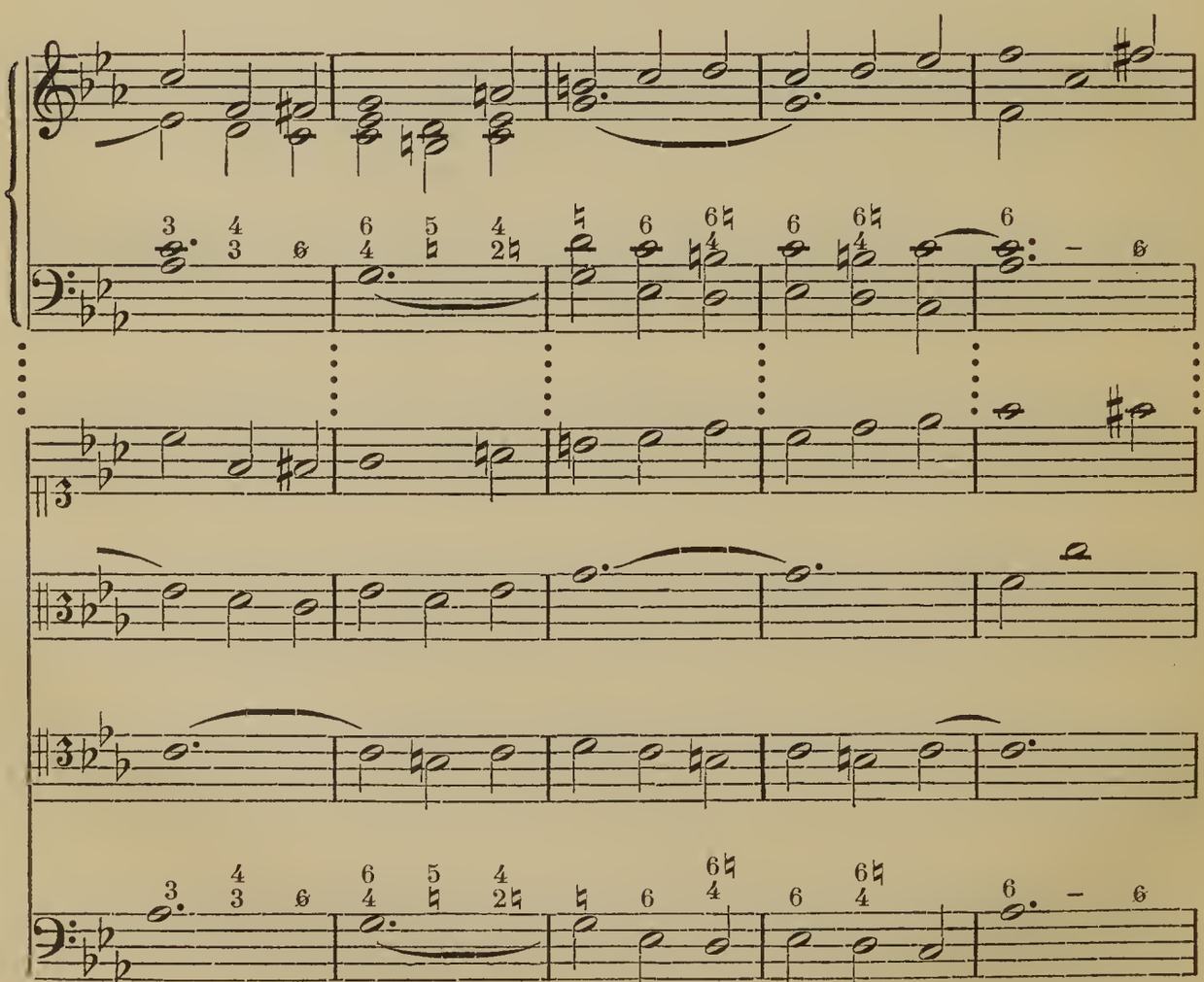


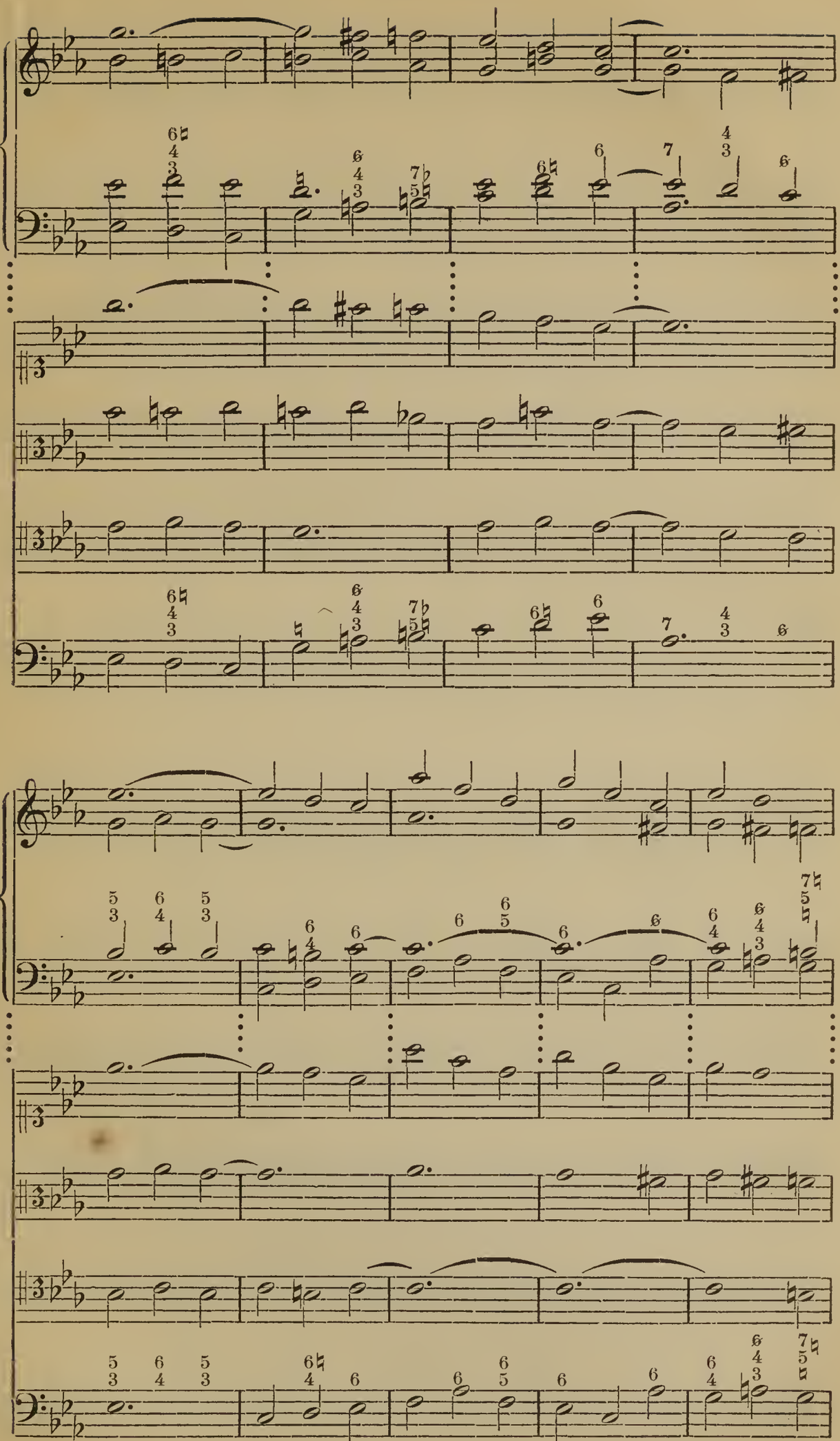


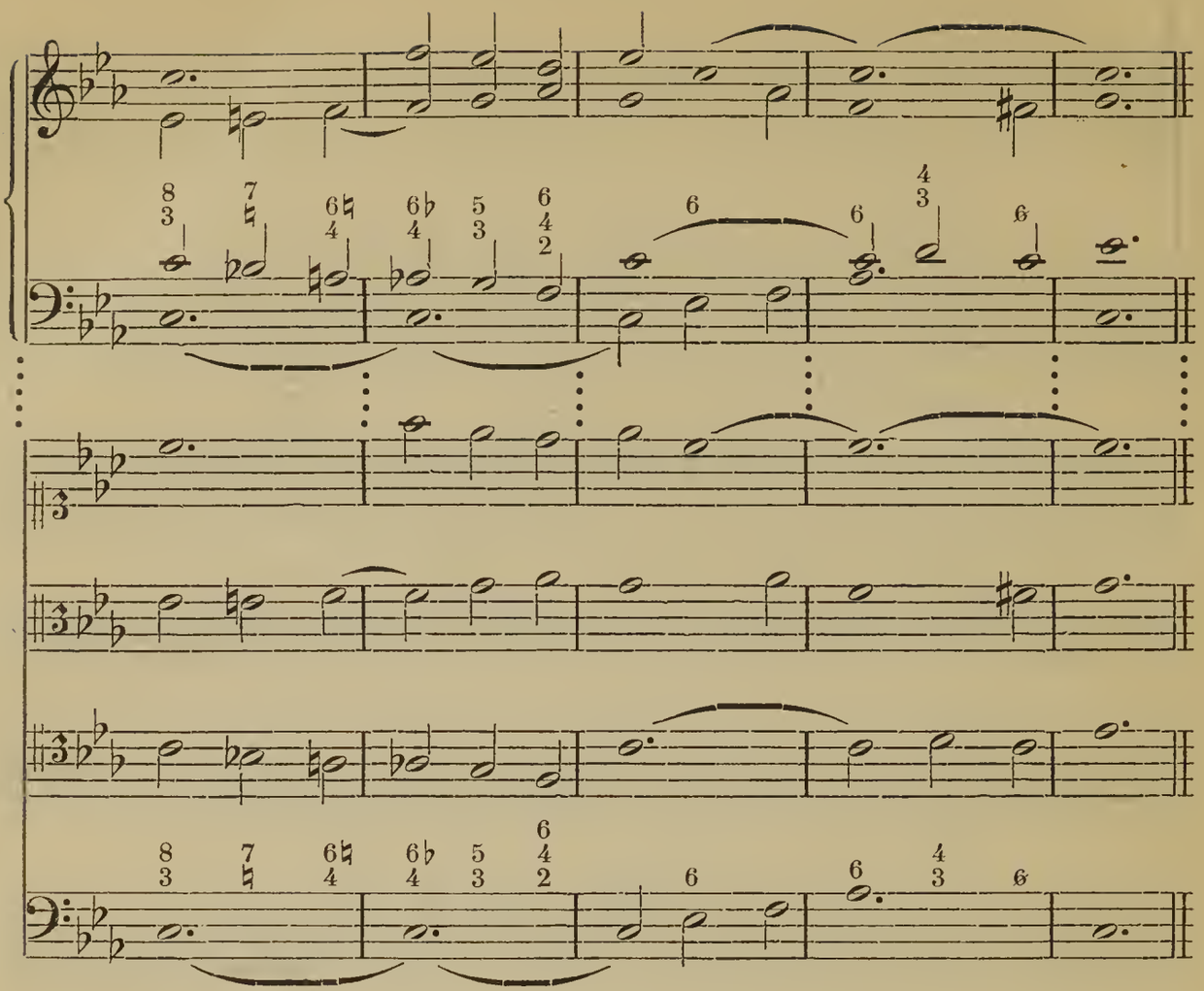


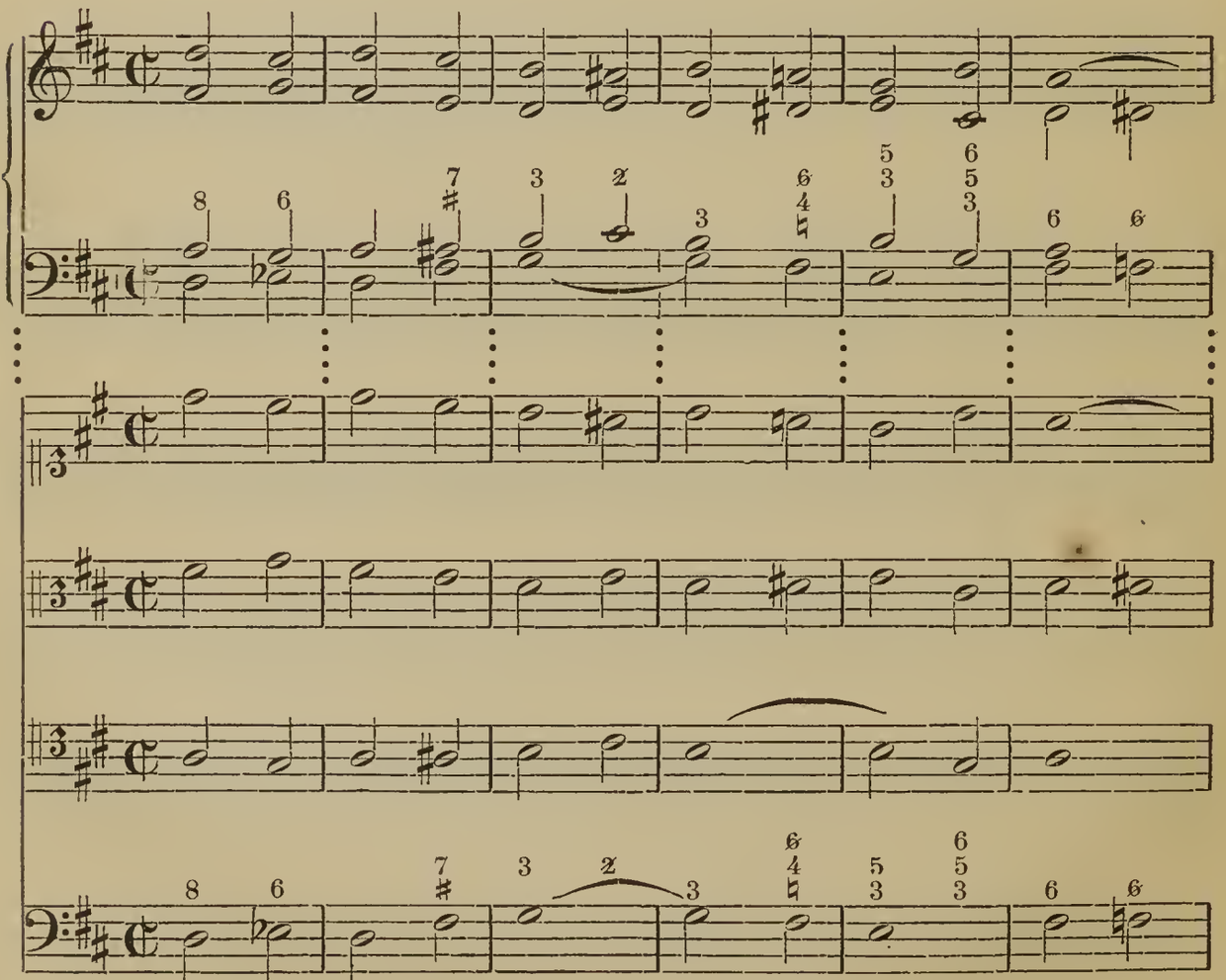


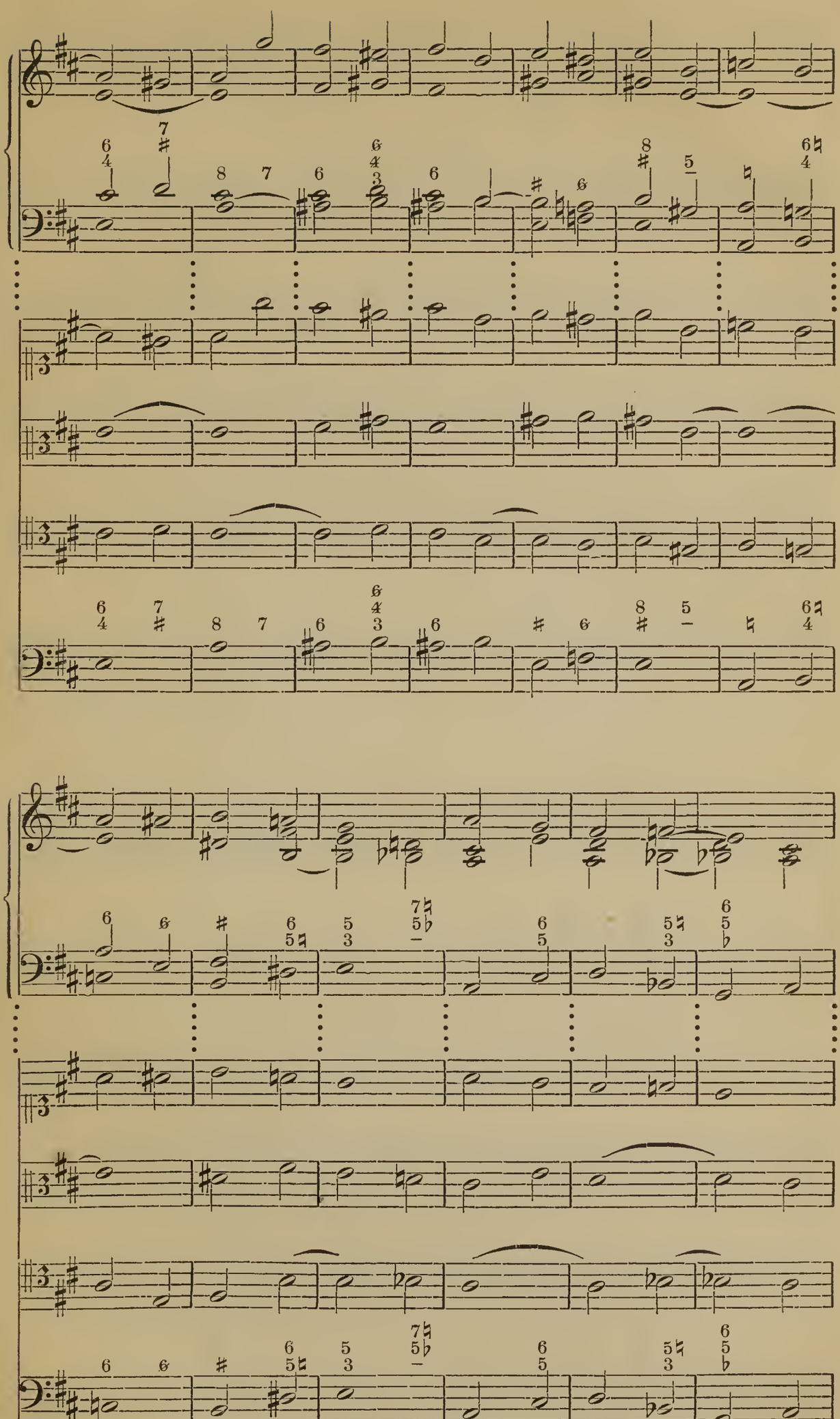


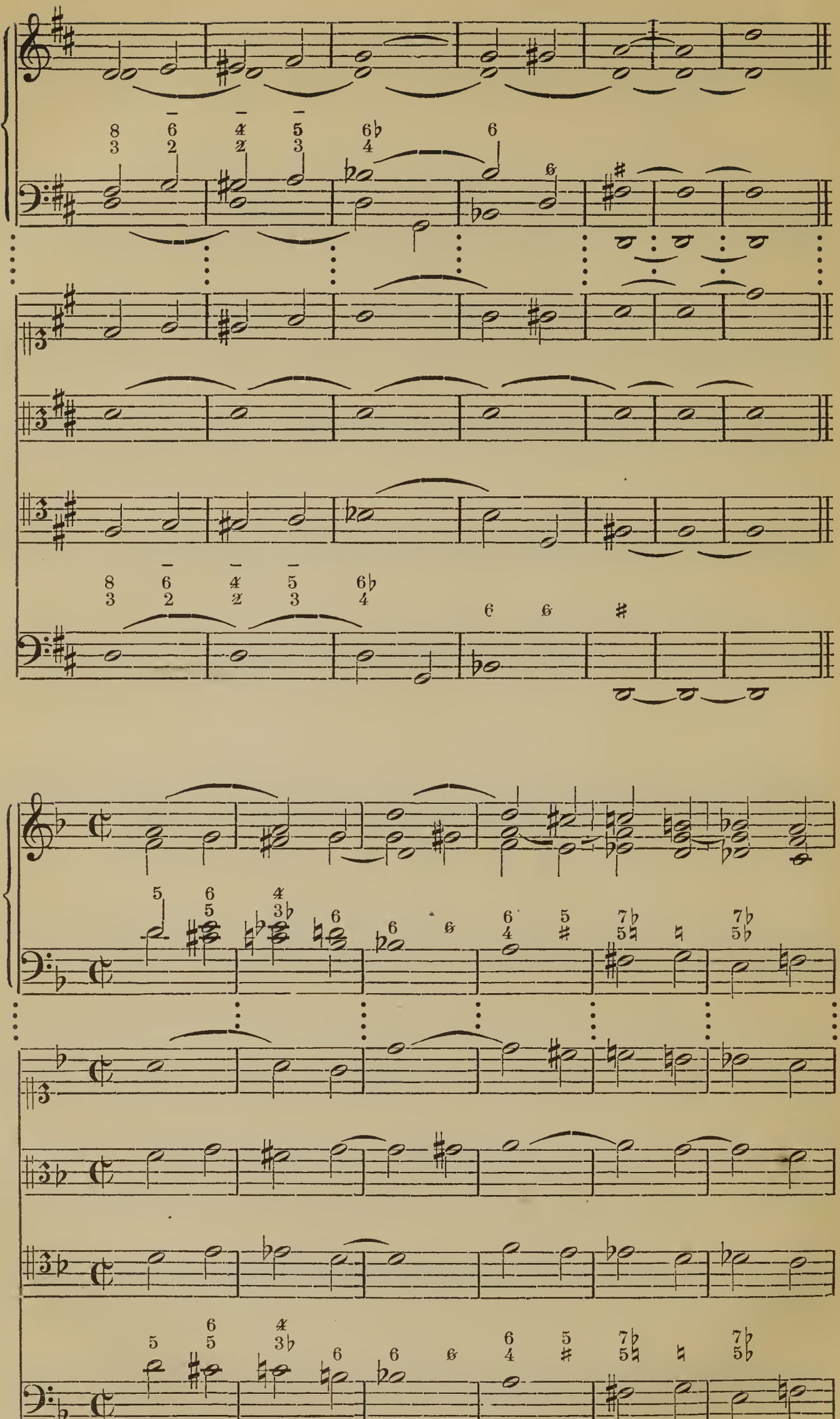


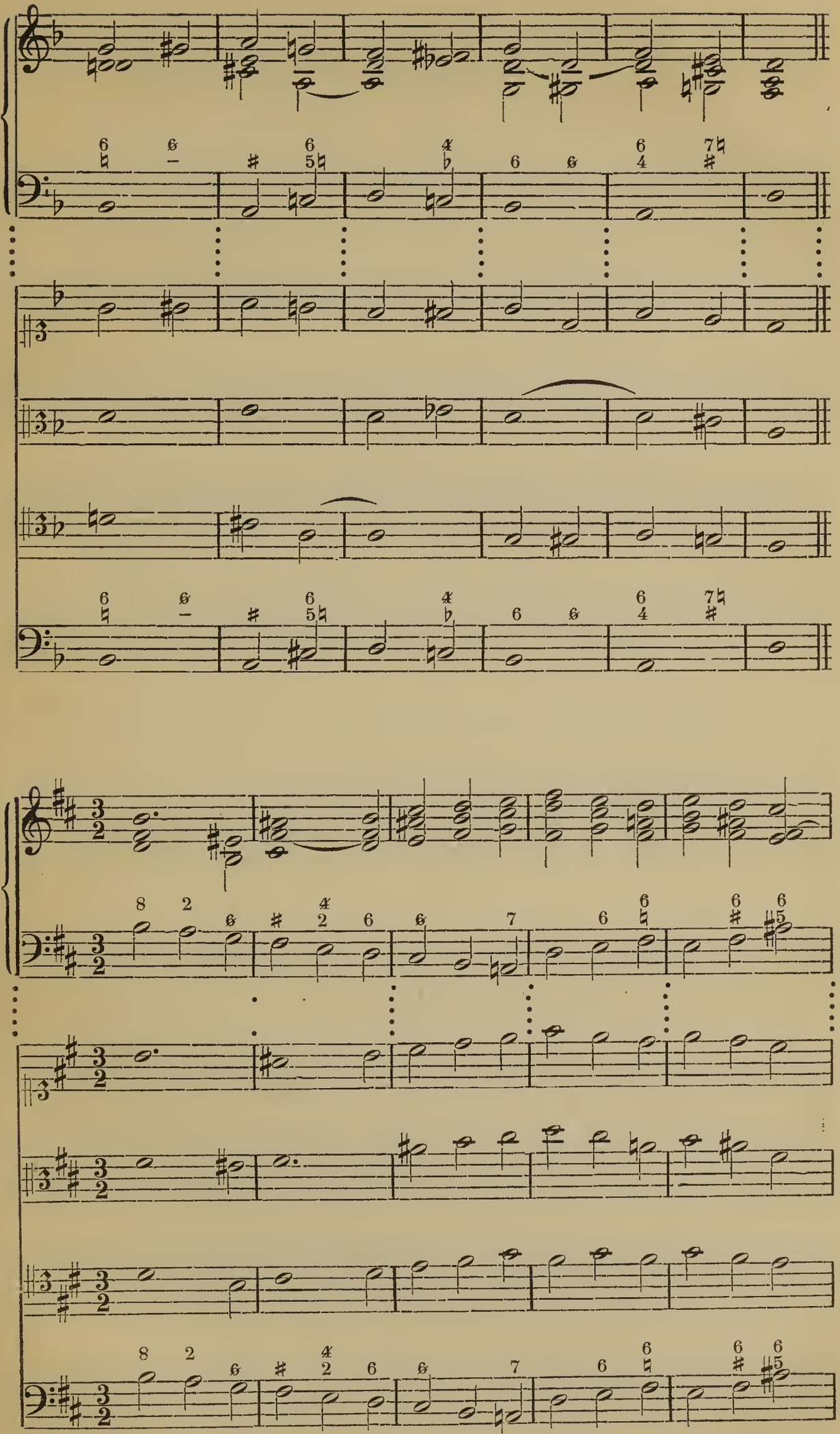


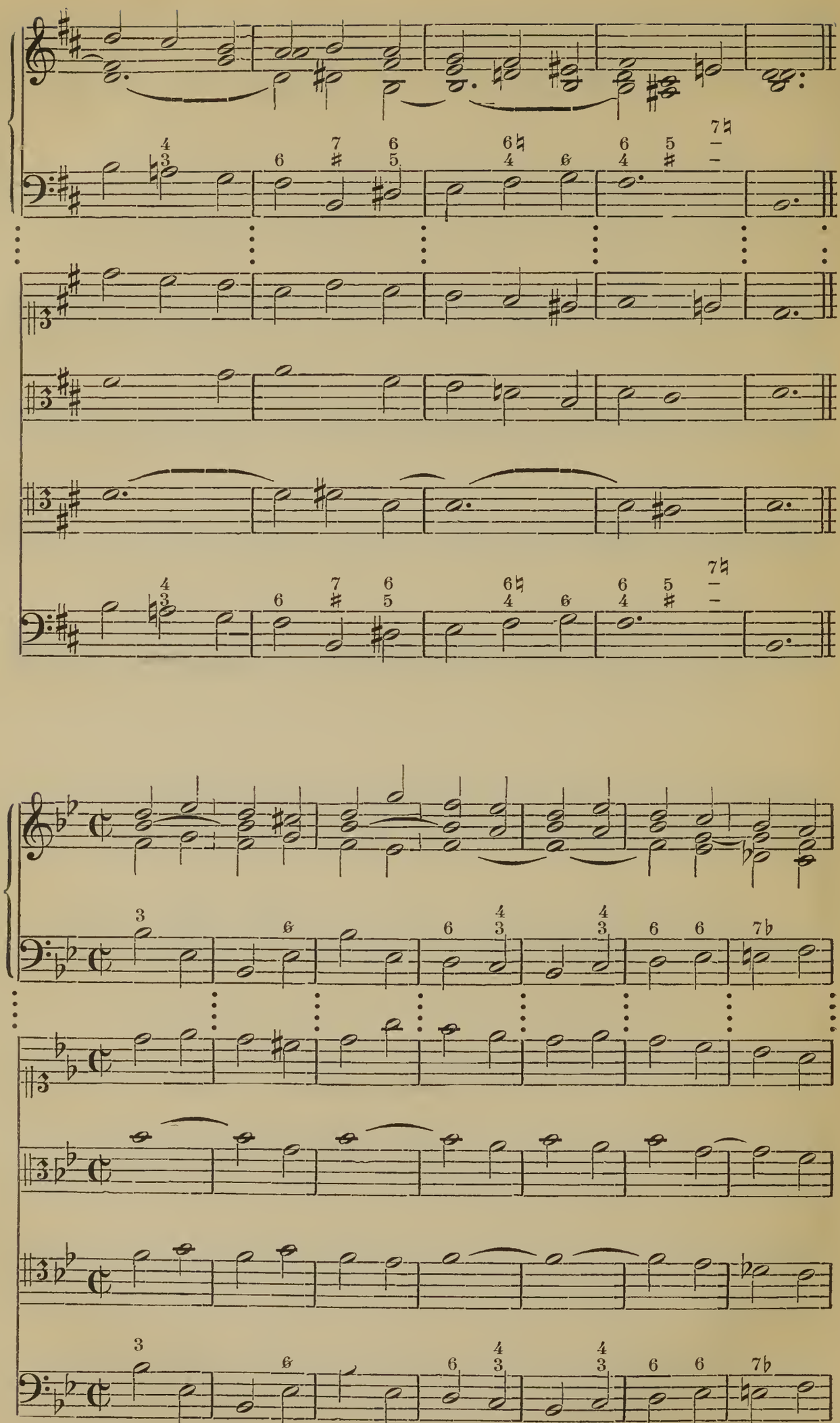


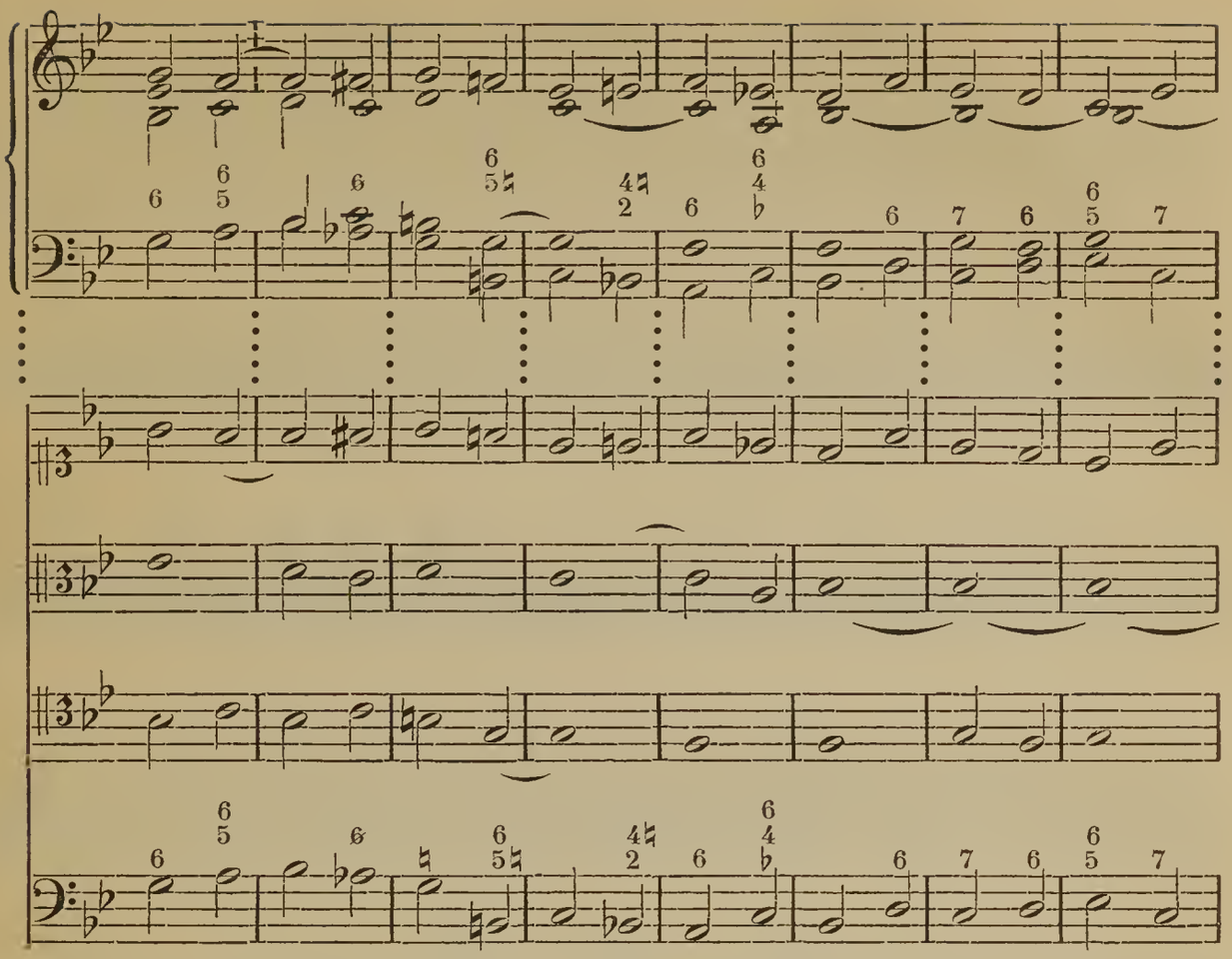


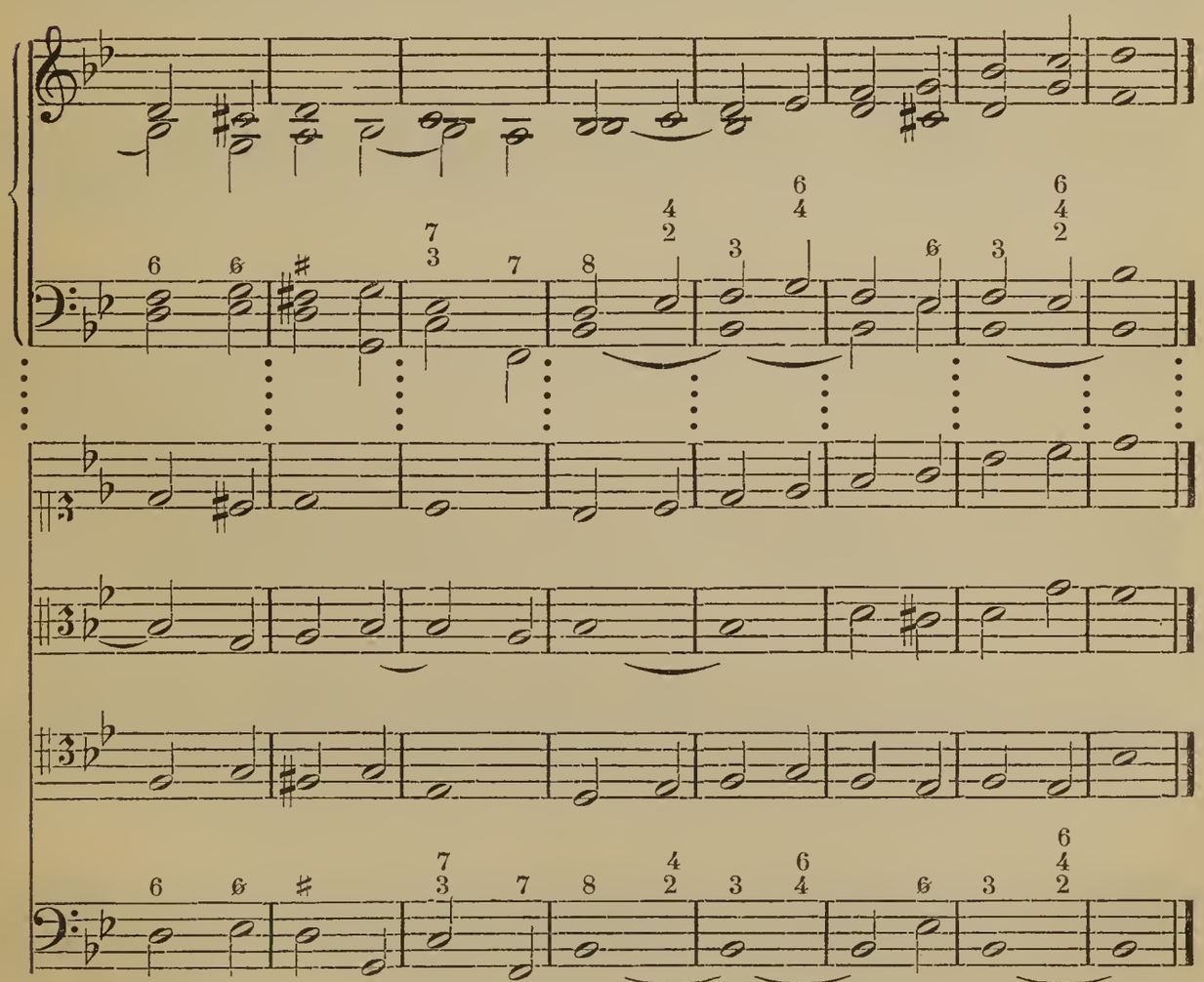




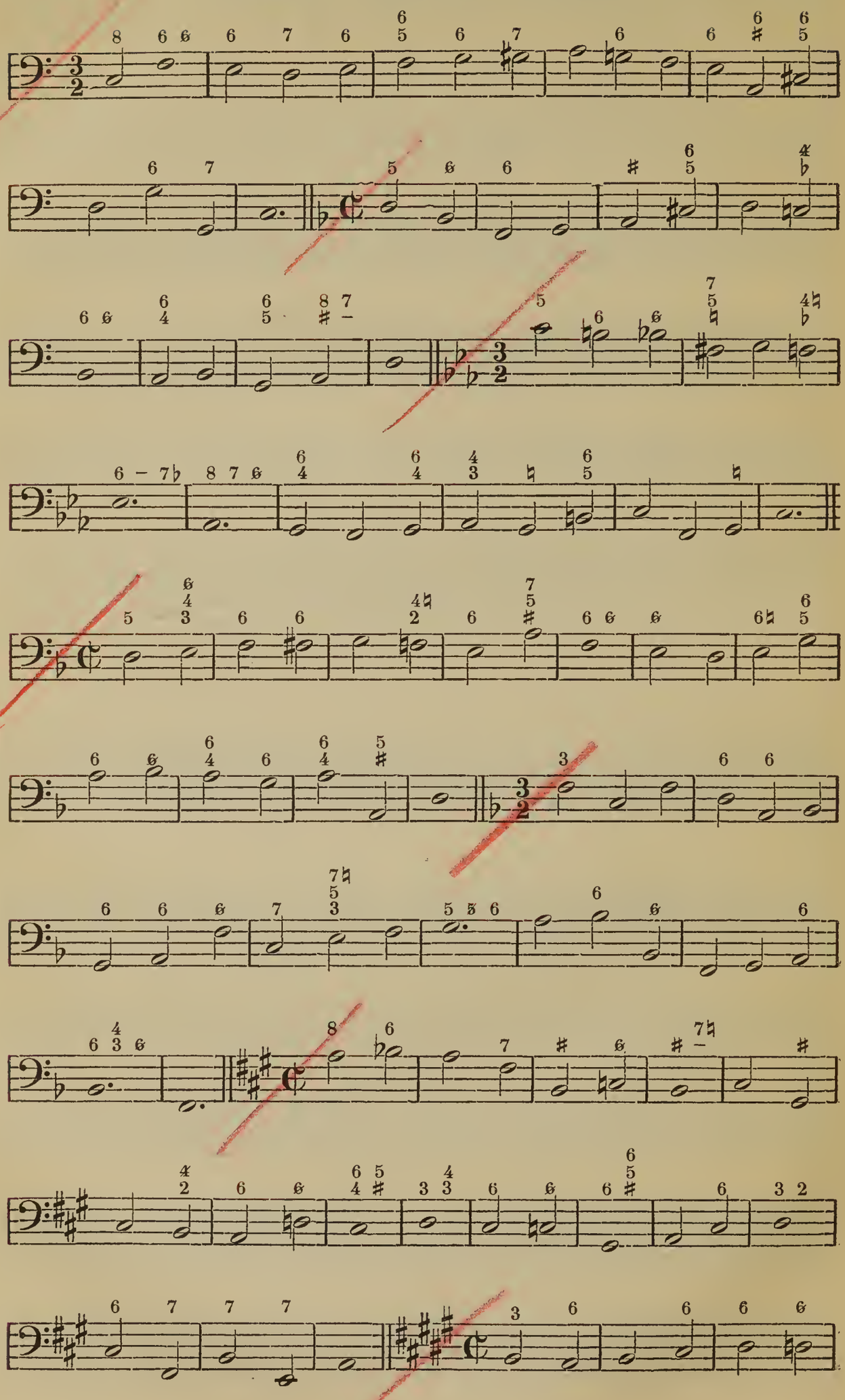


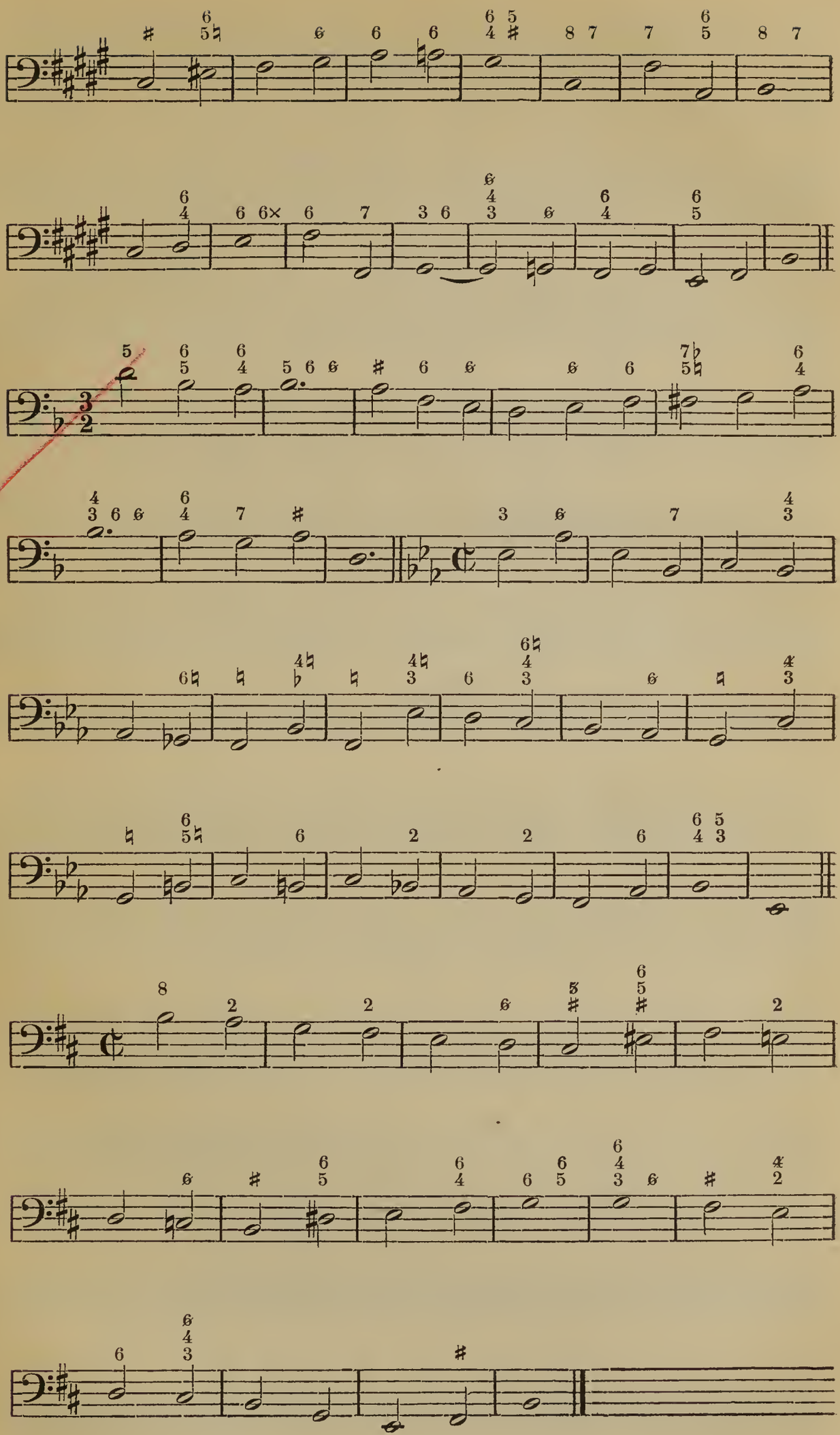






Aufgaben. Exercises. Devoirs.



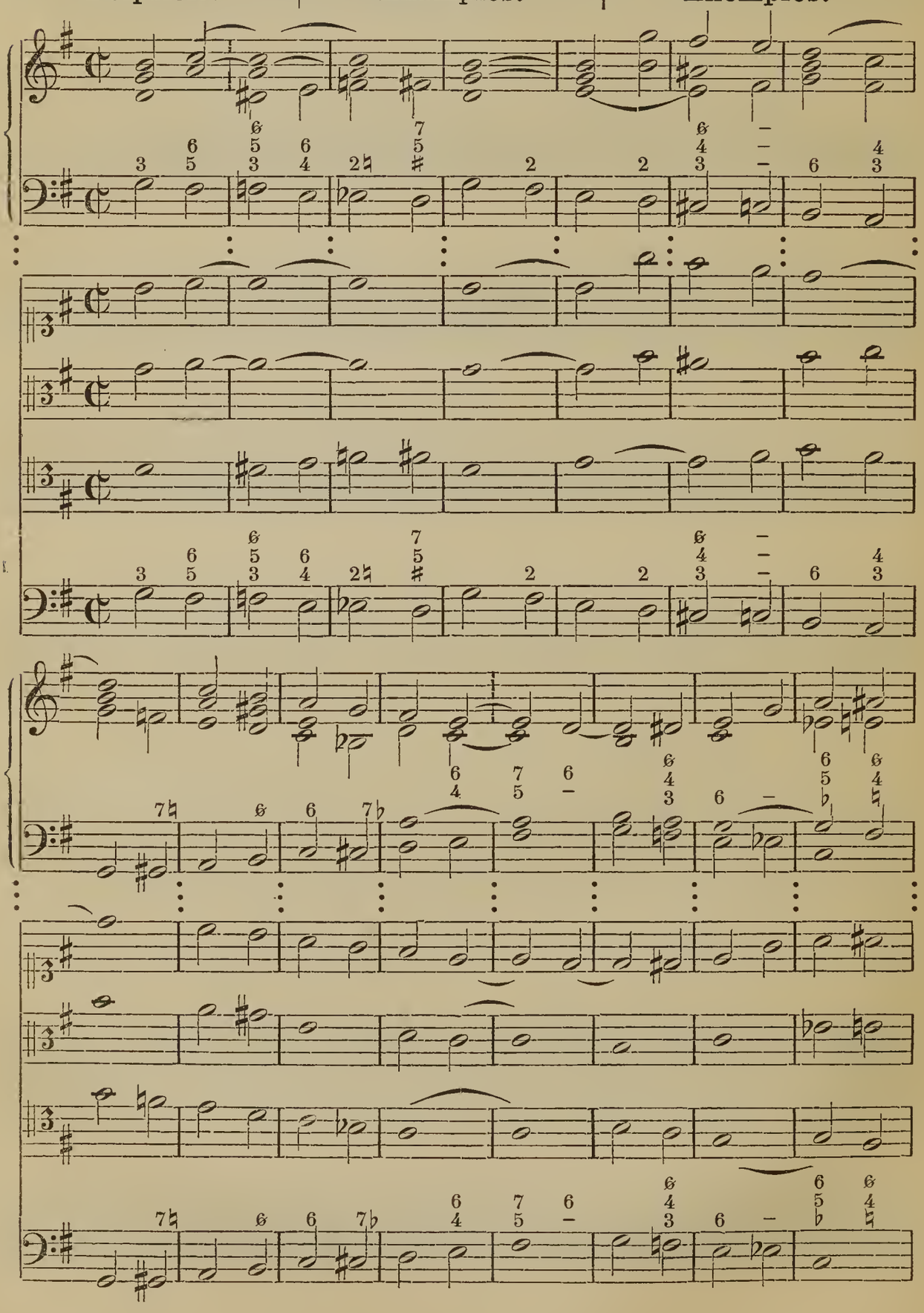


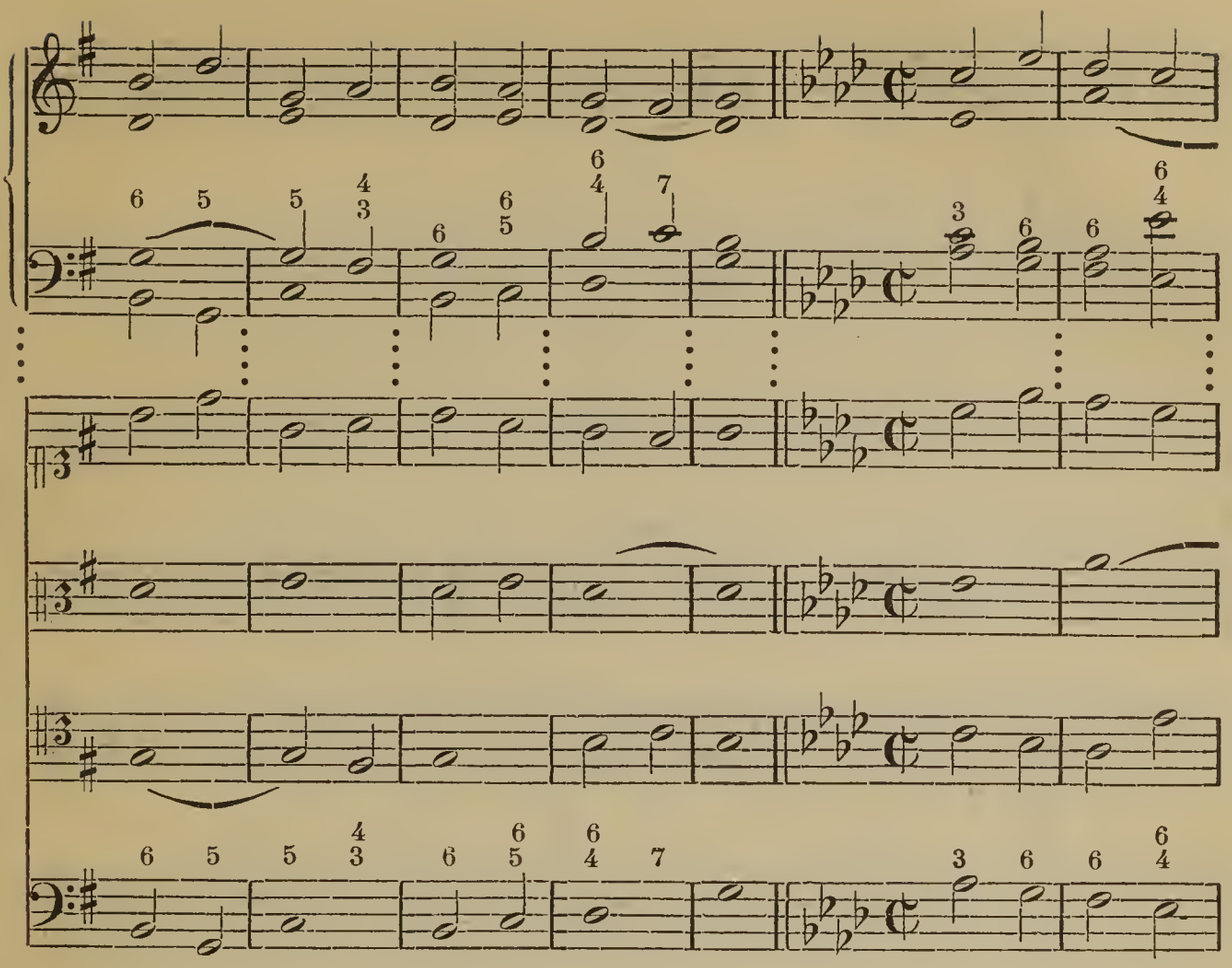
Der übermässige Terz-Quart- und Terz-Quint-Sextaccord und andere Stellungen dieser Accorde.

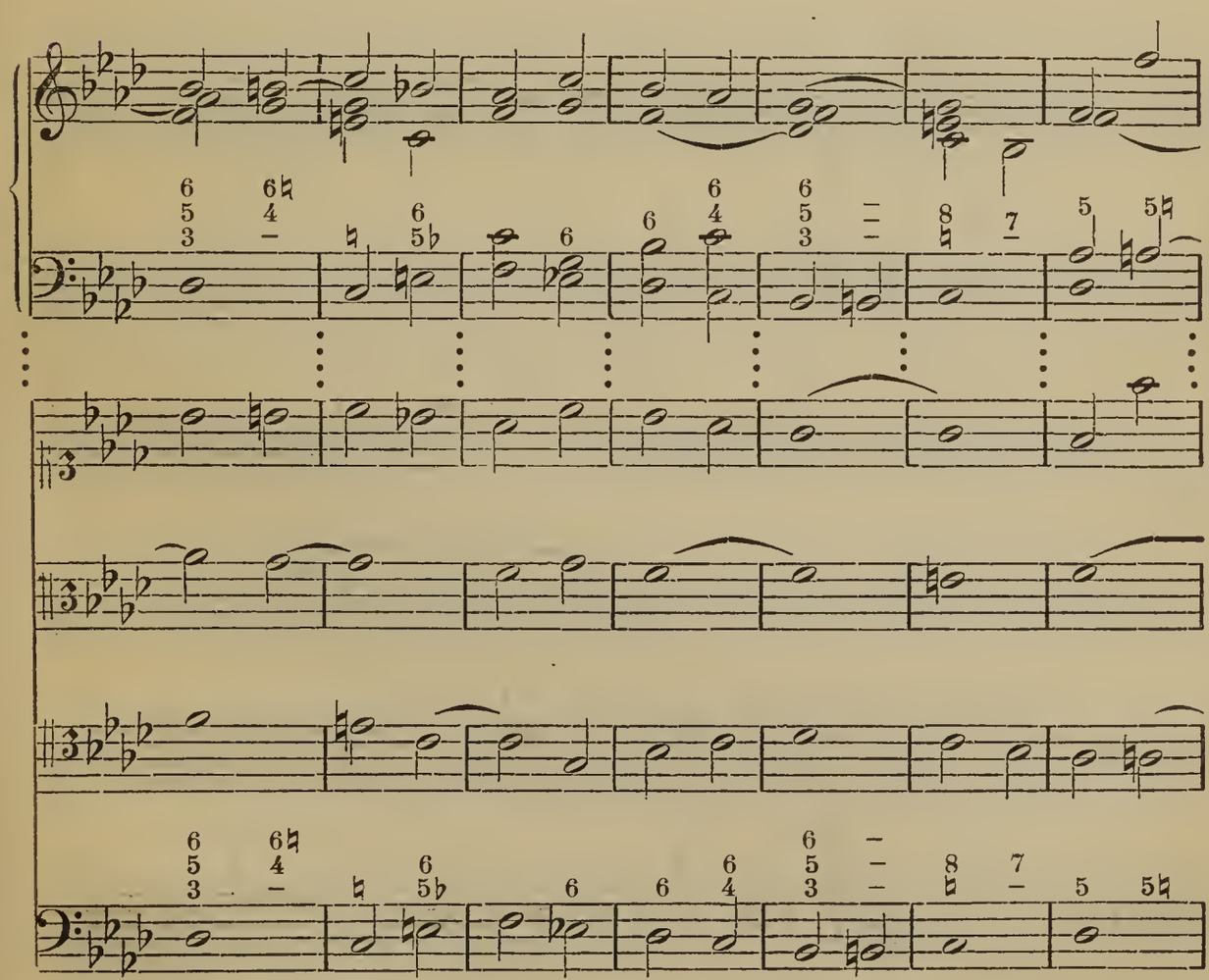
The Chord of the Augmented Sixt-Fourth and Third and of the Augmented Sixt-Fifth and Third and others positions of these Chords.

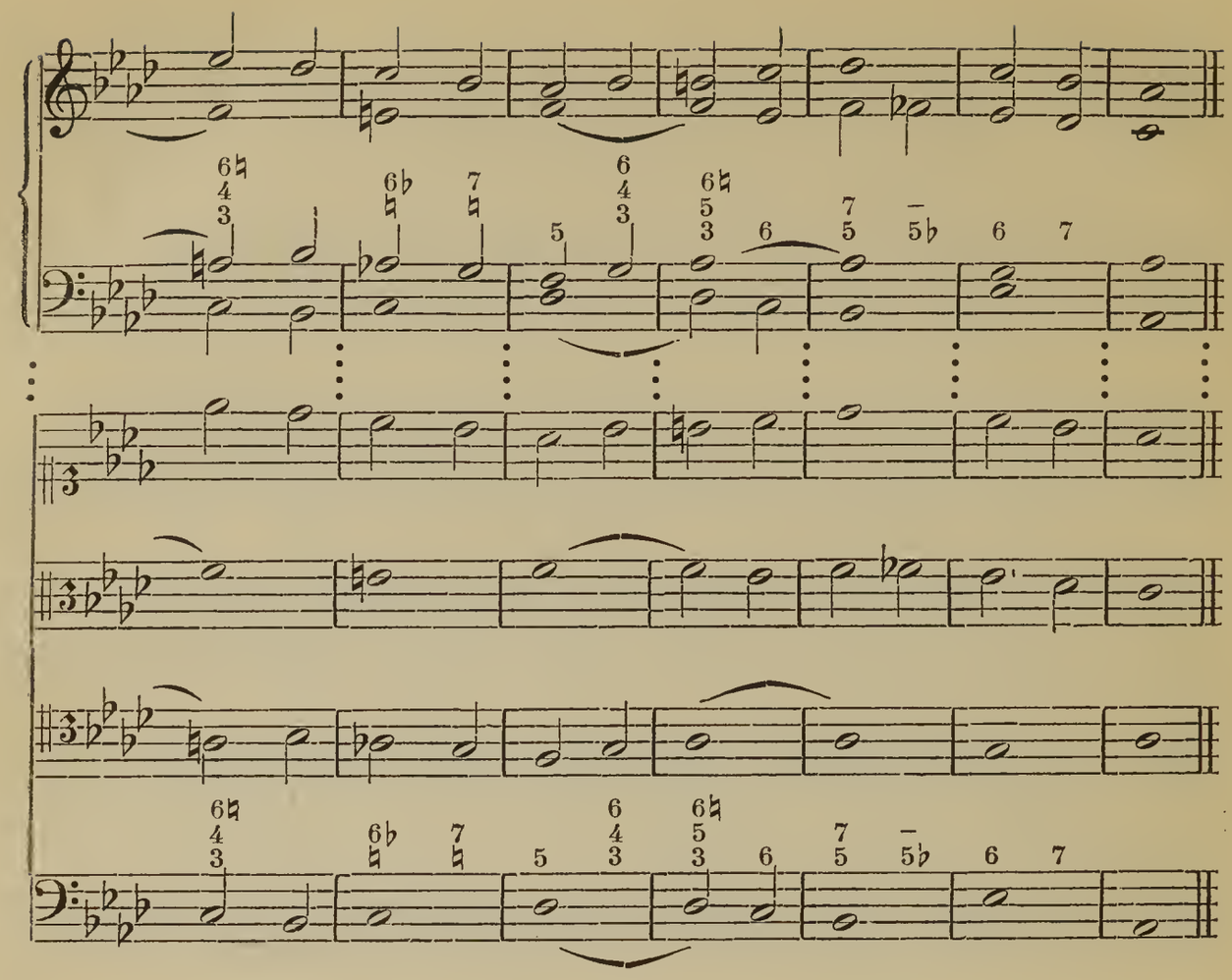
L'accord de tierce, quarte et sixte augmentée et l'accord de quinte et sixte augmentée et autres positions de ces accords.

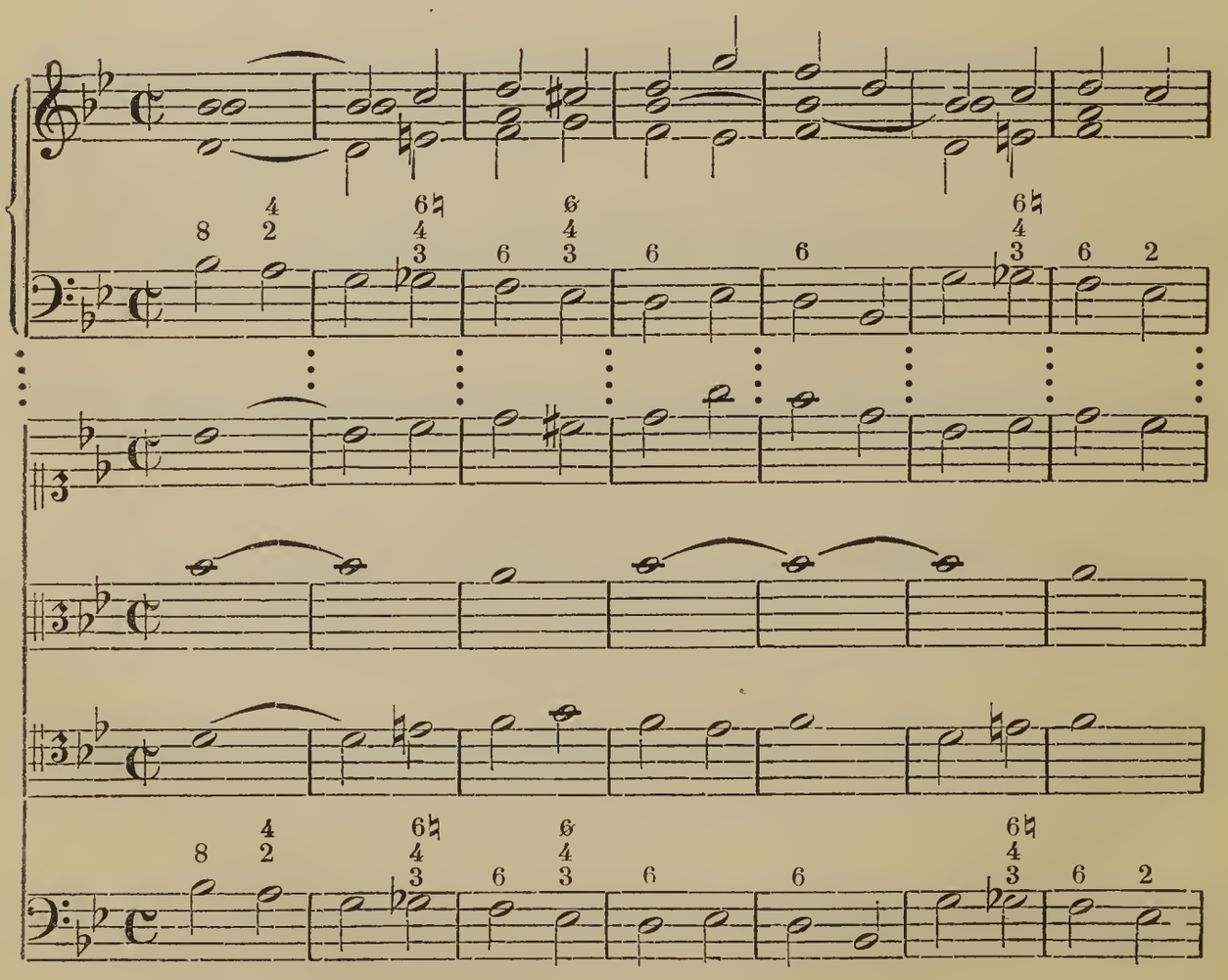
Beipsiele. | **Examples.** | **Exemples.**

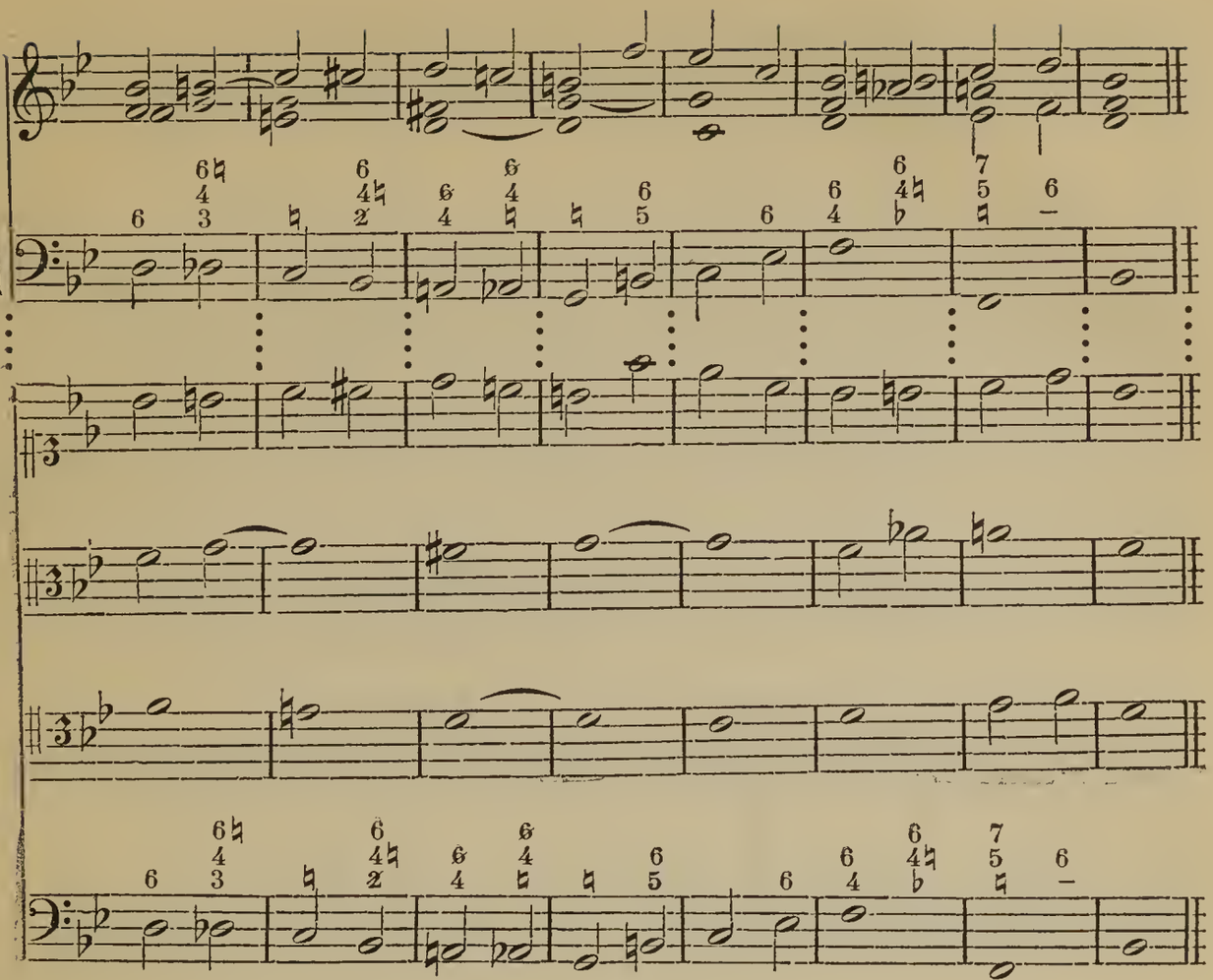


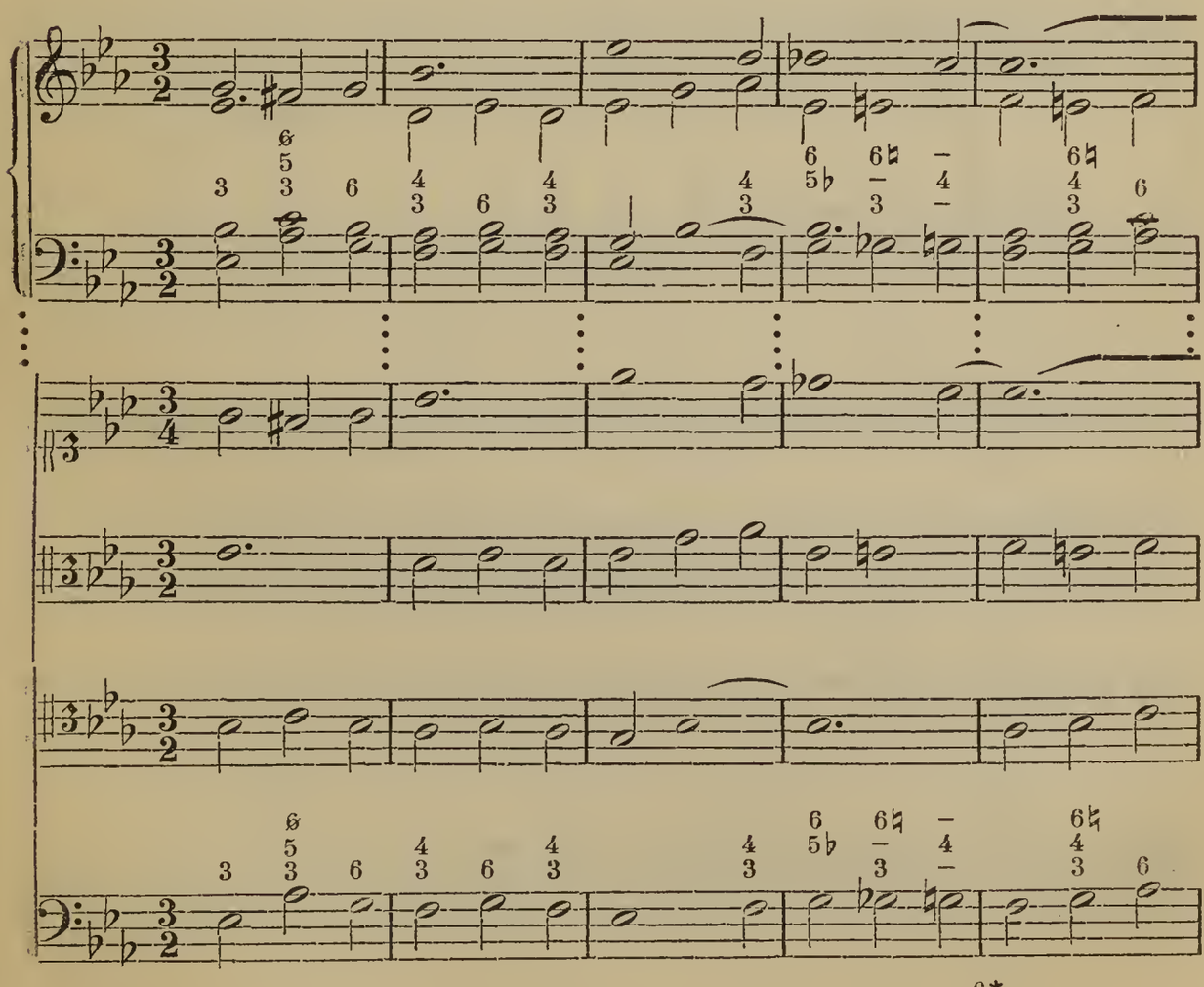


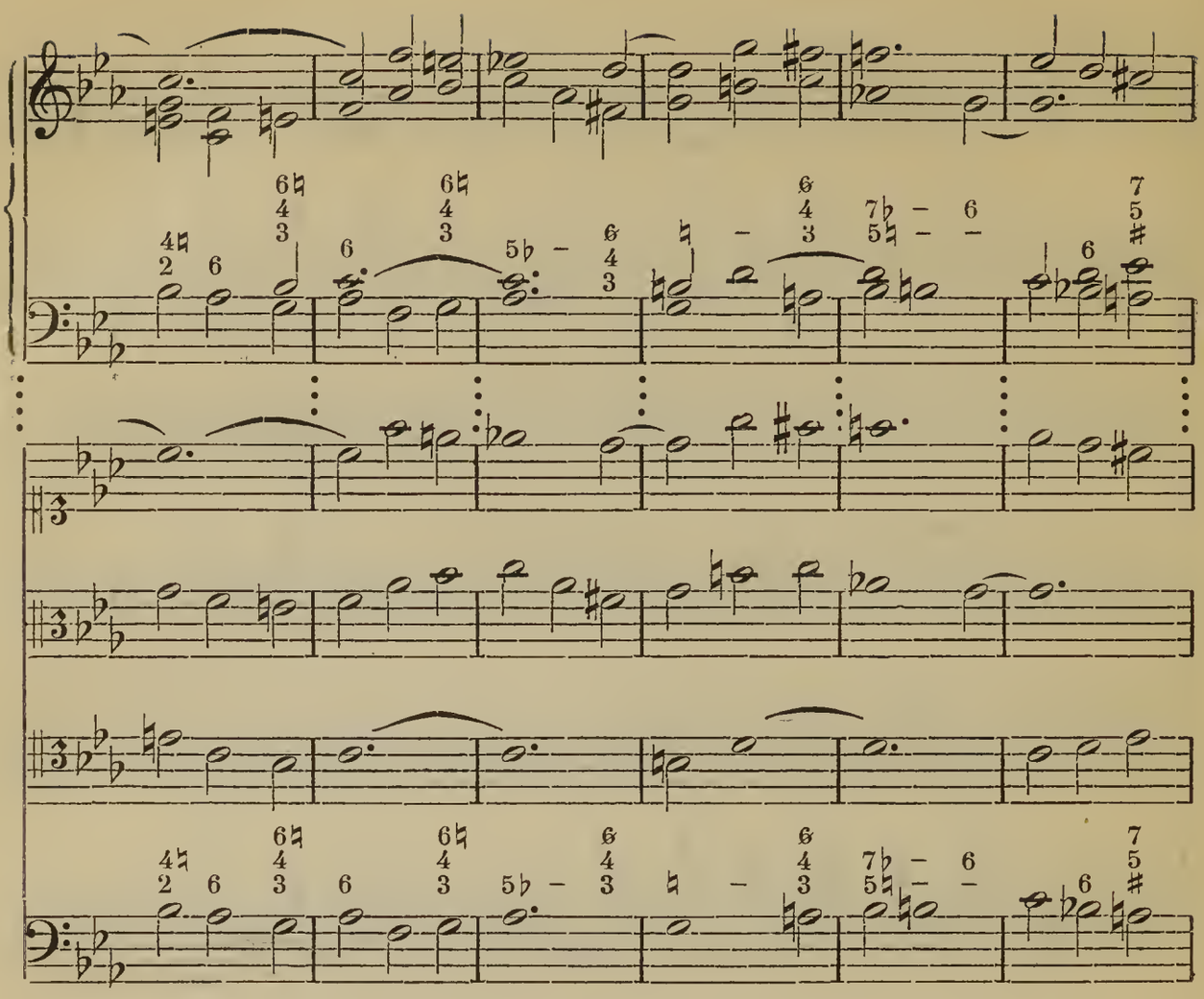


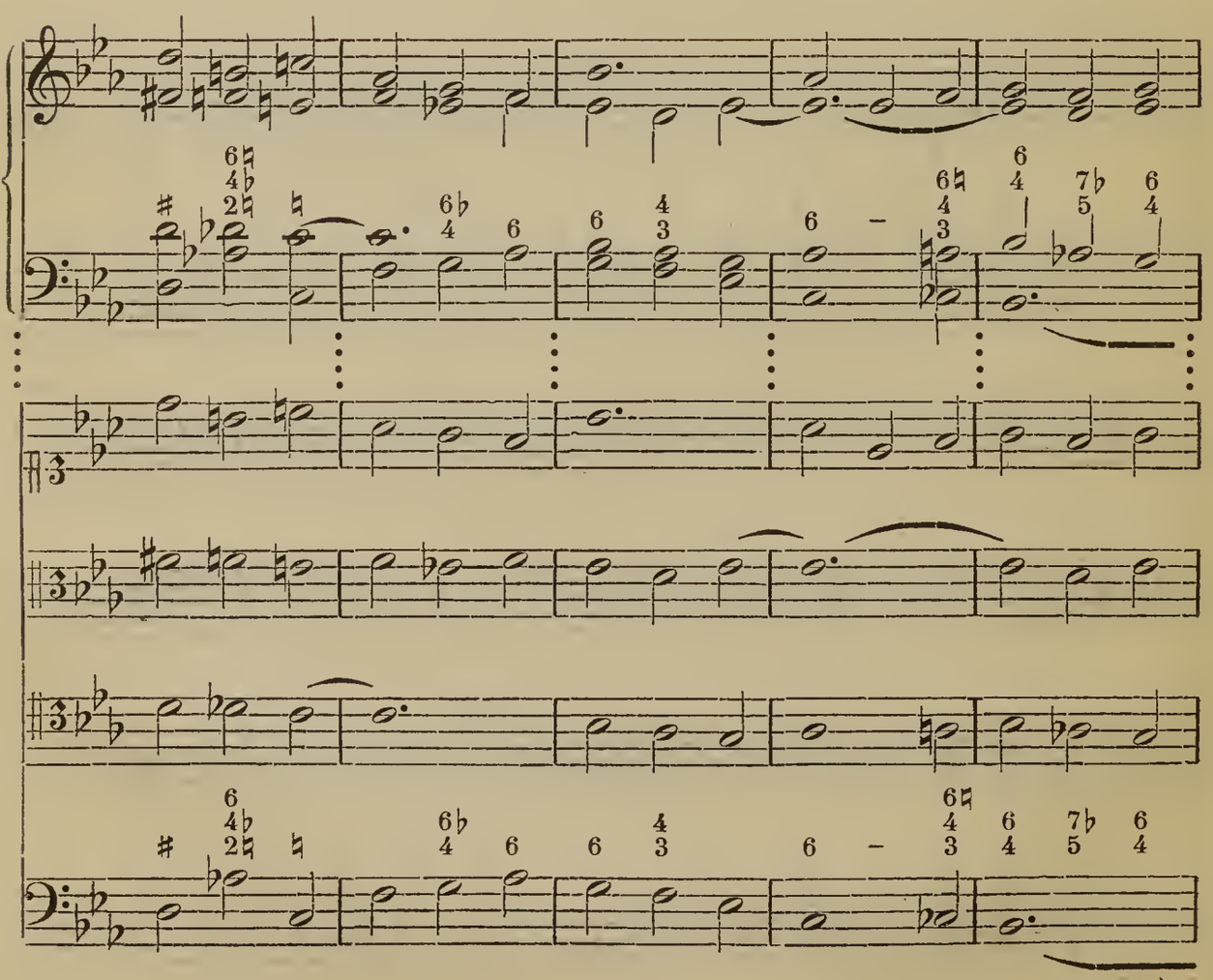


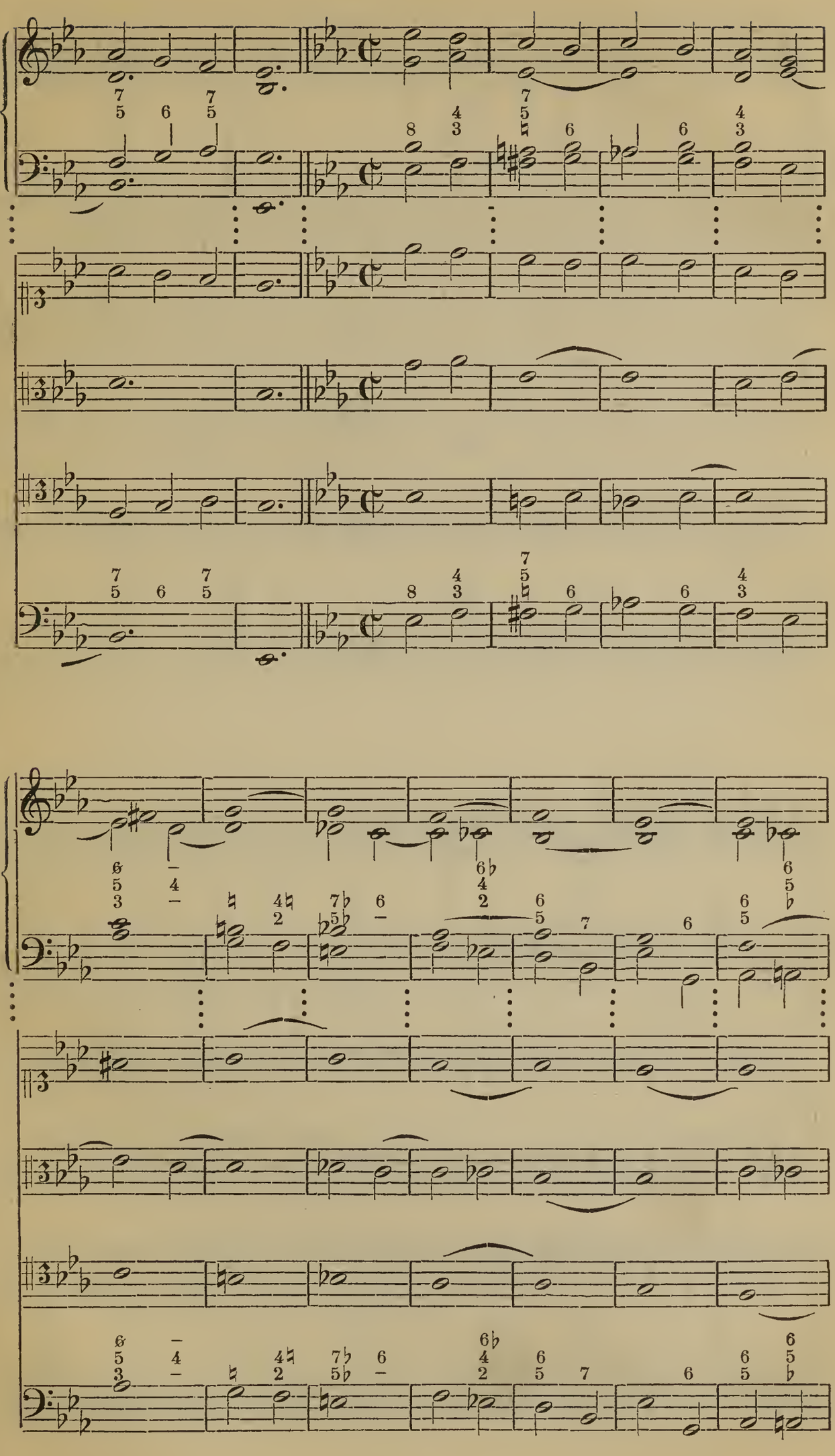


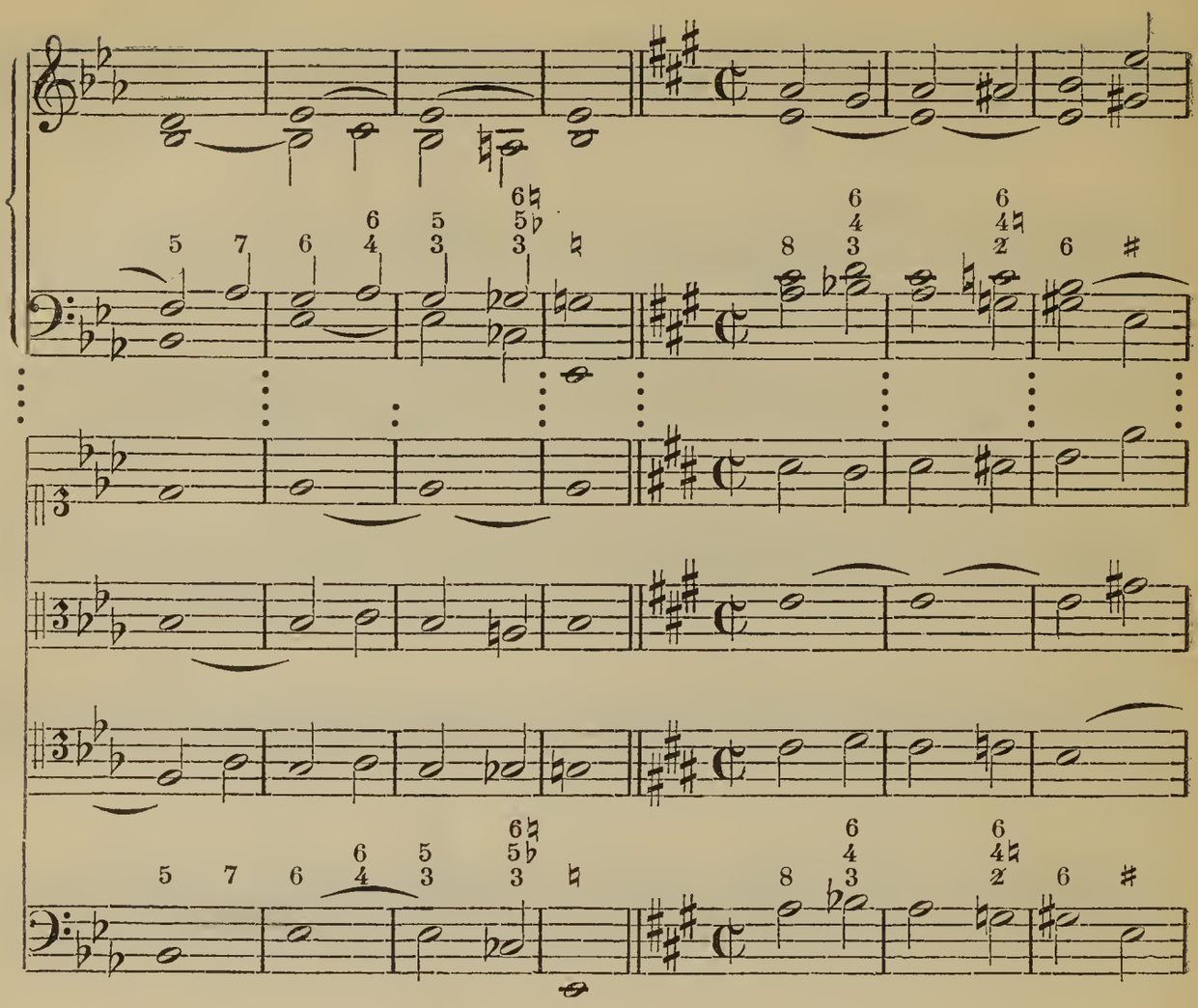


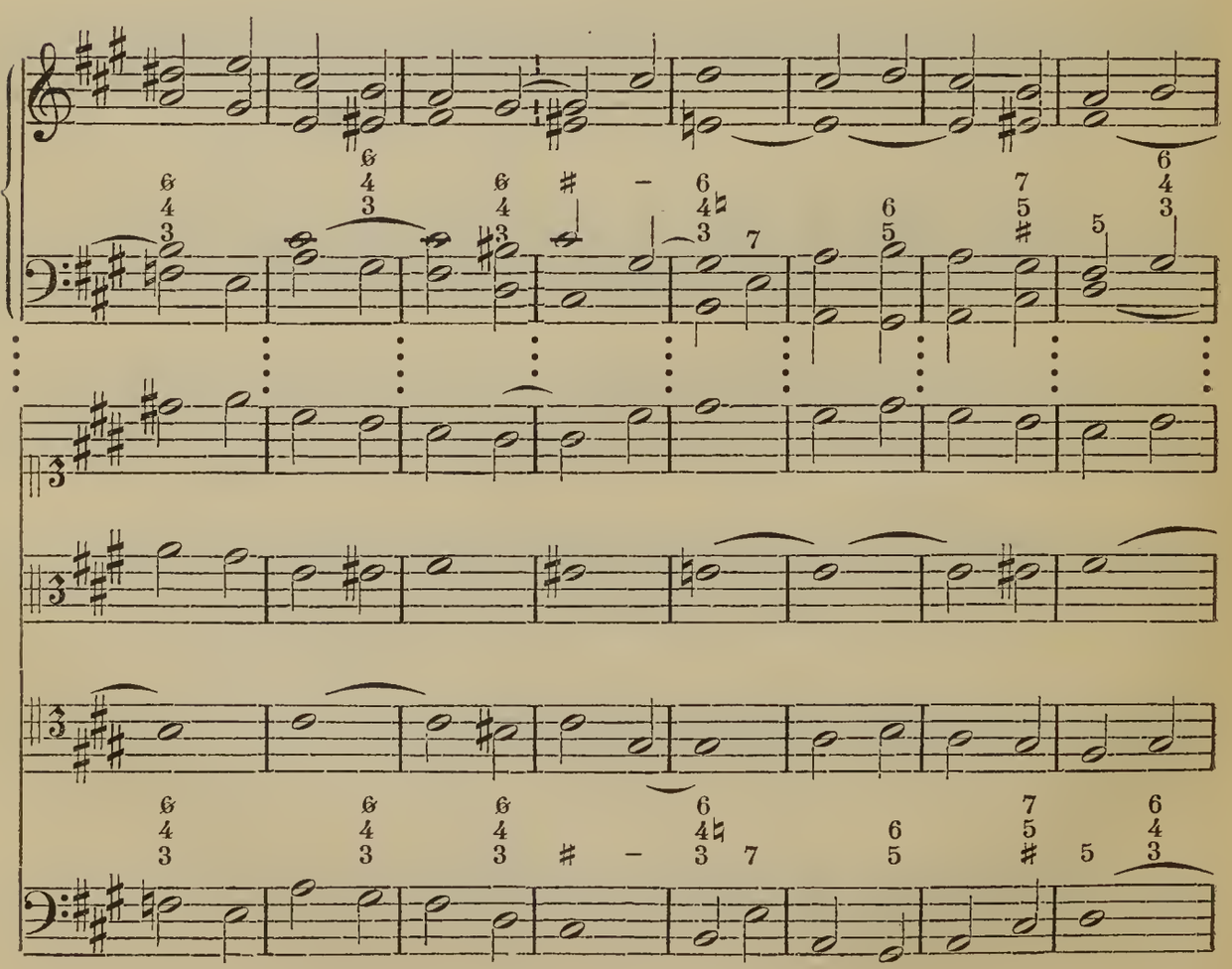


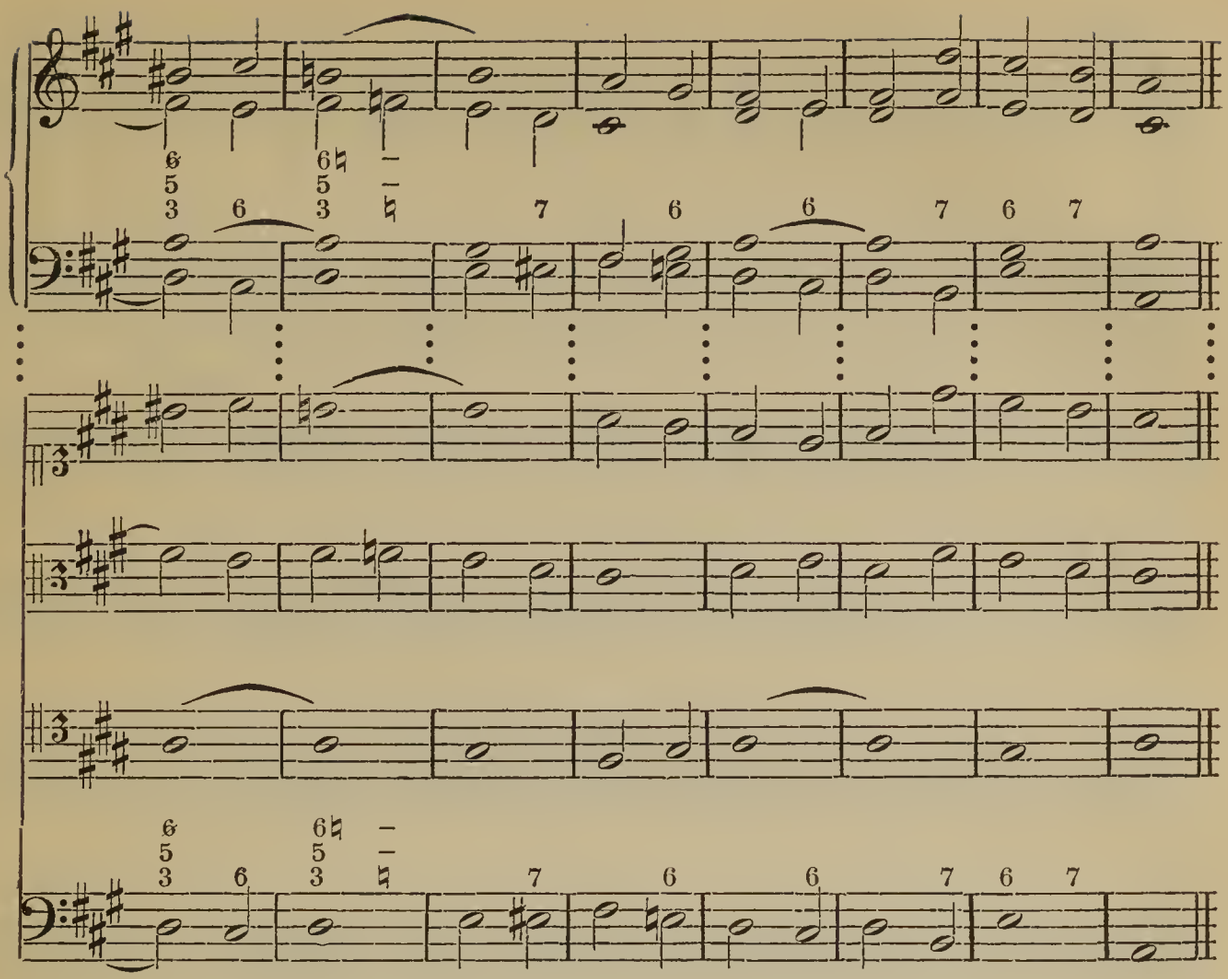


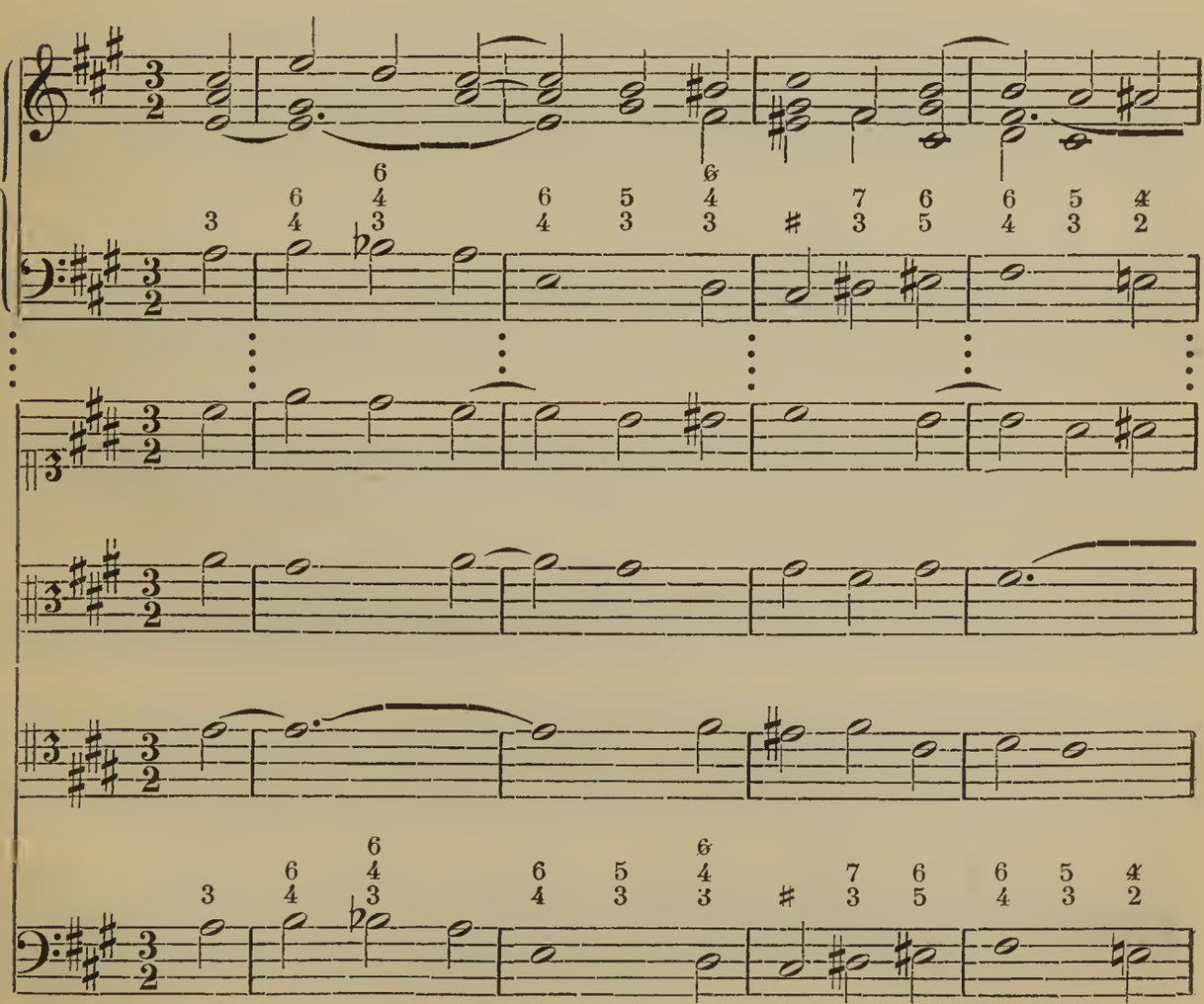


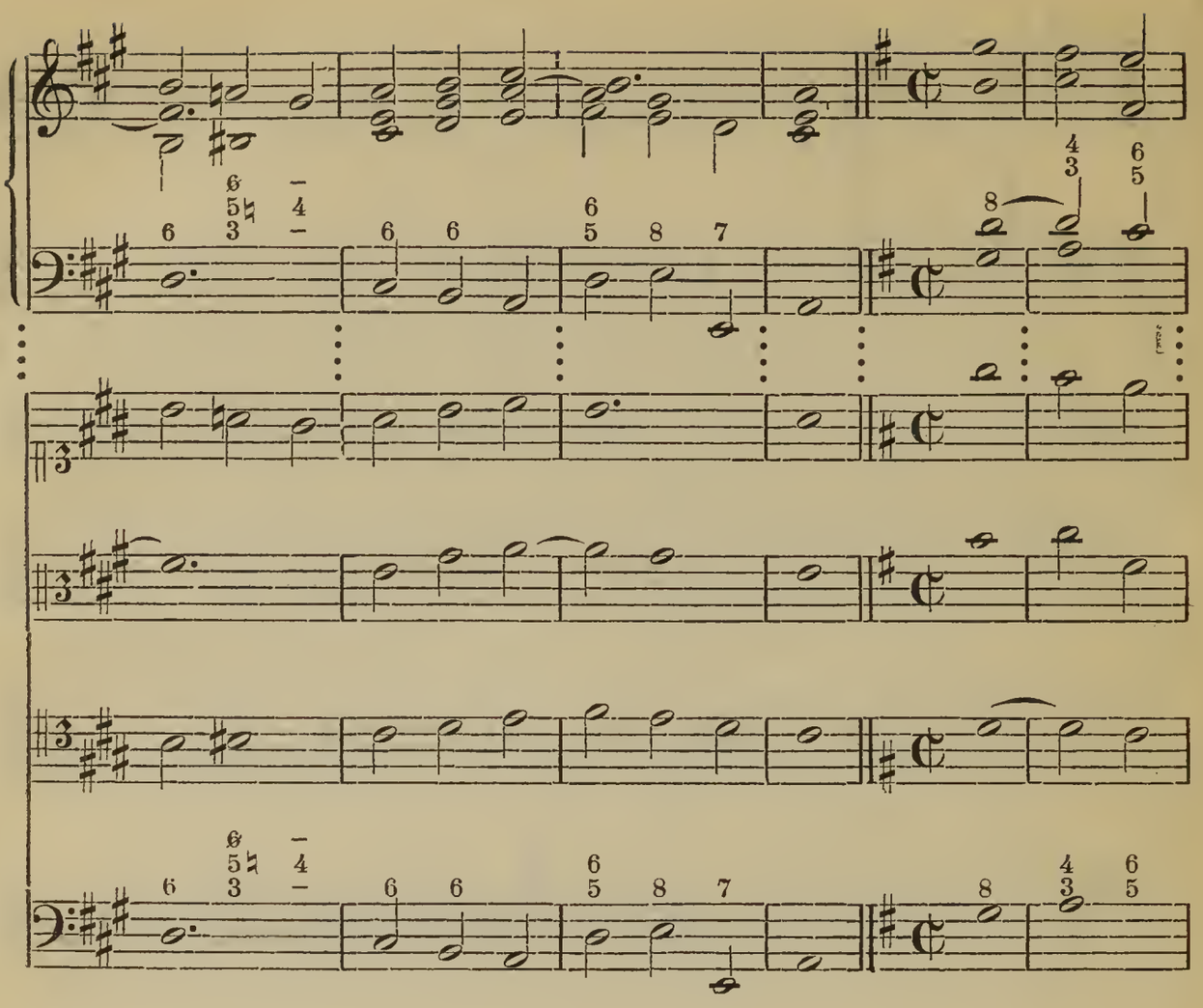


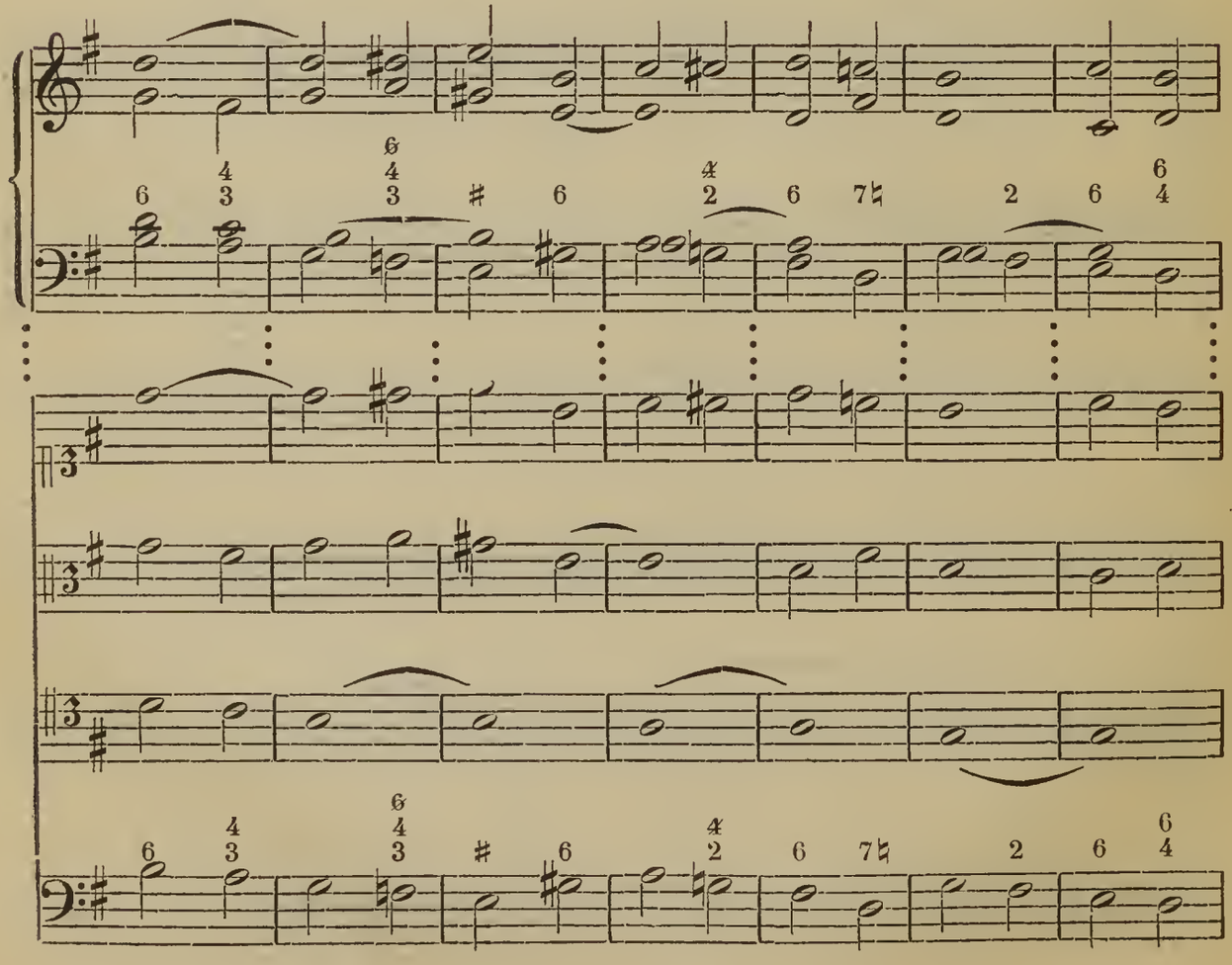


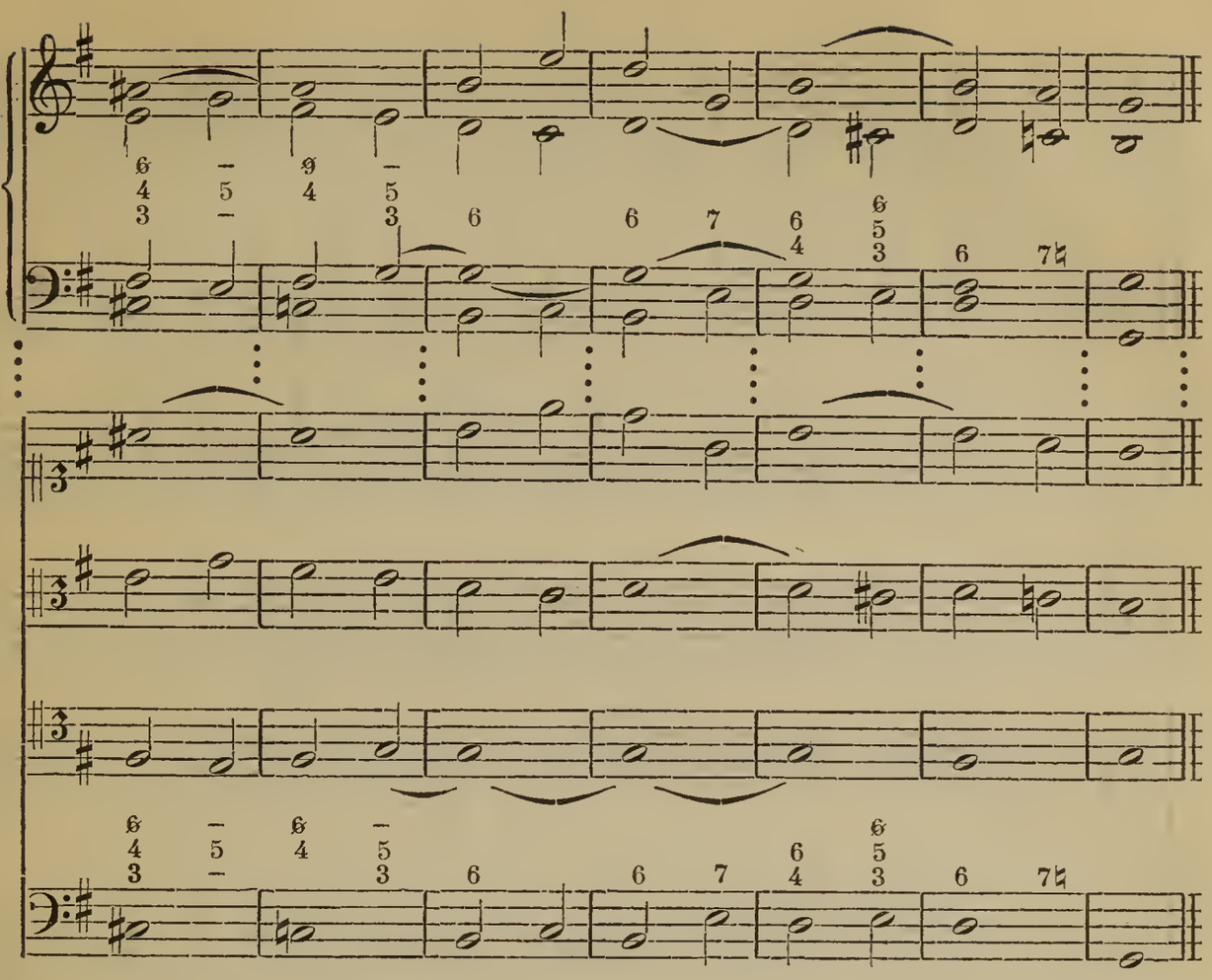


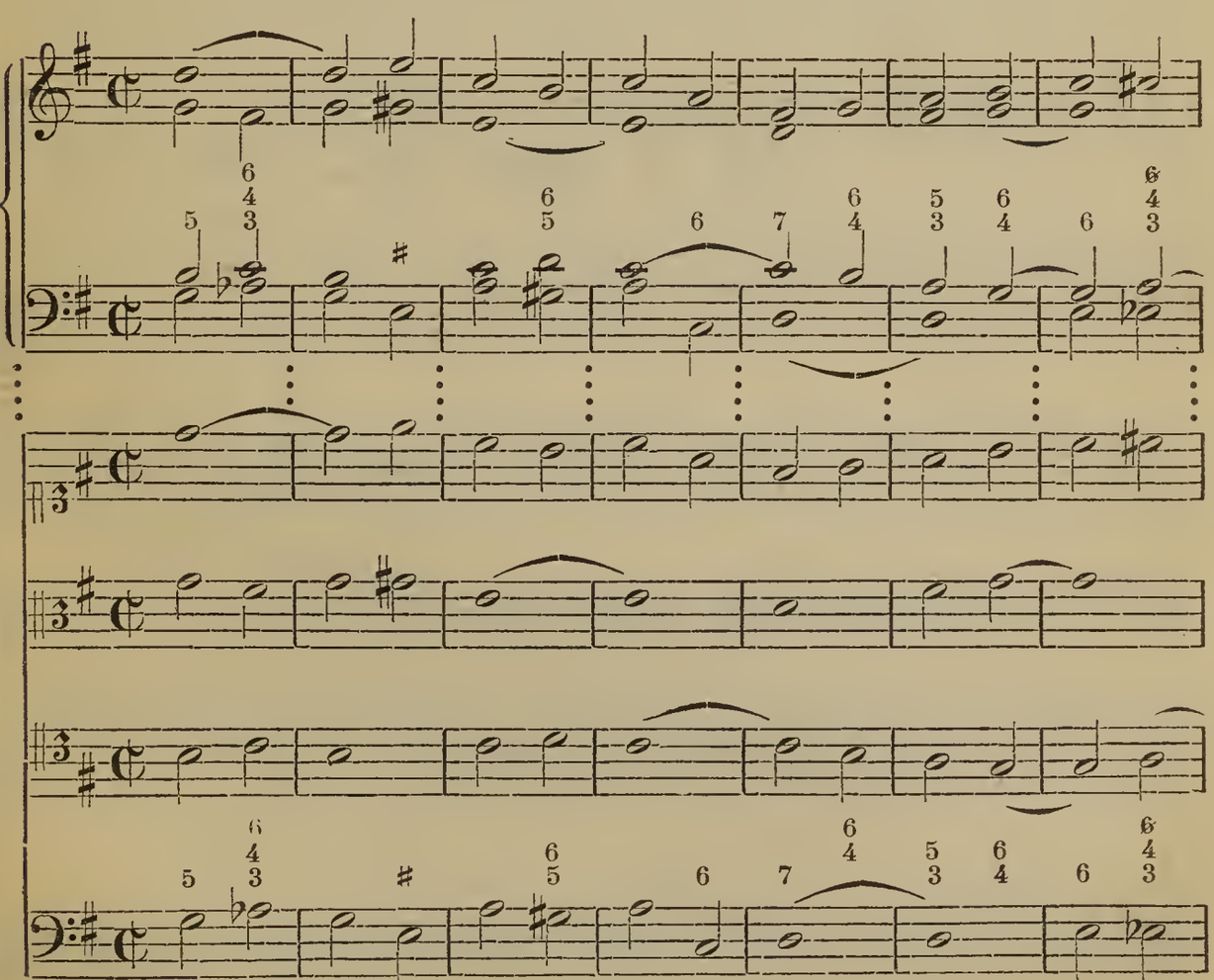


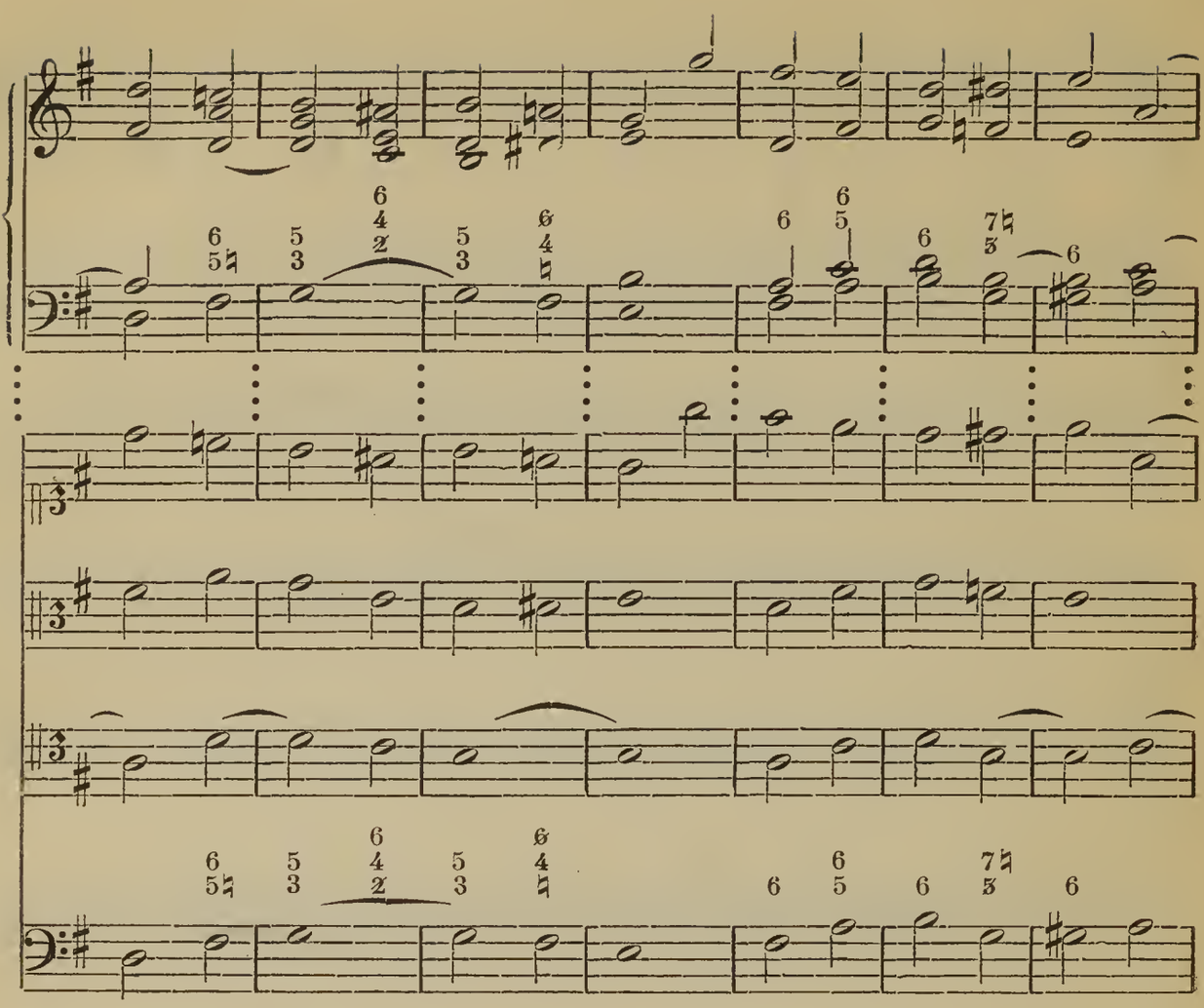


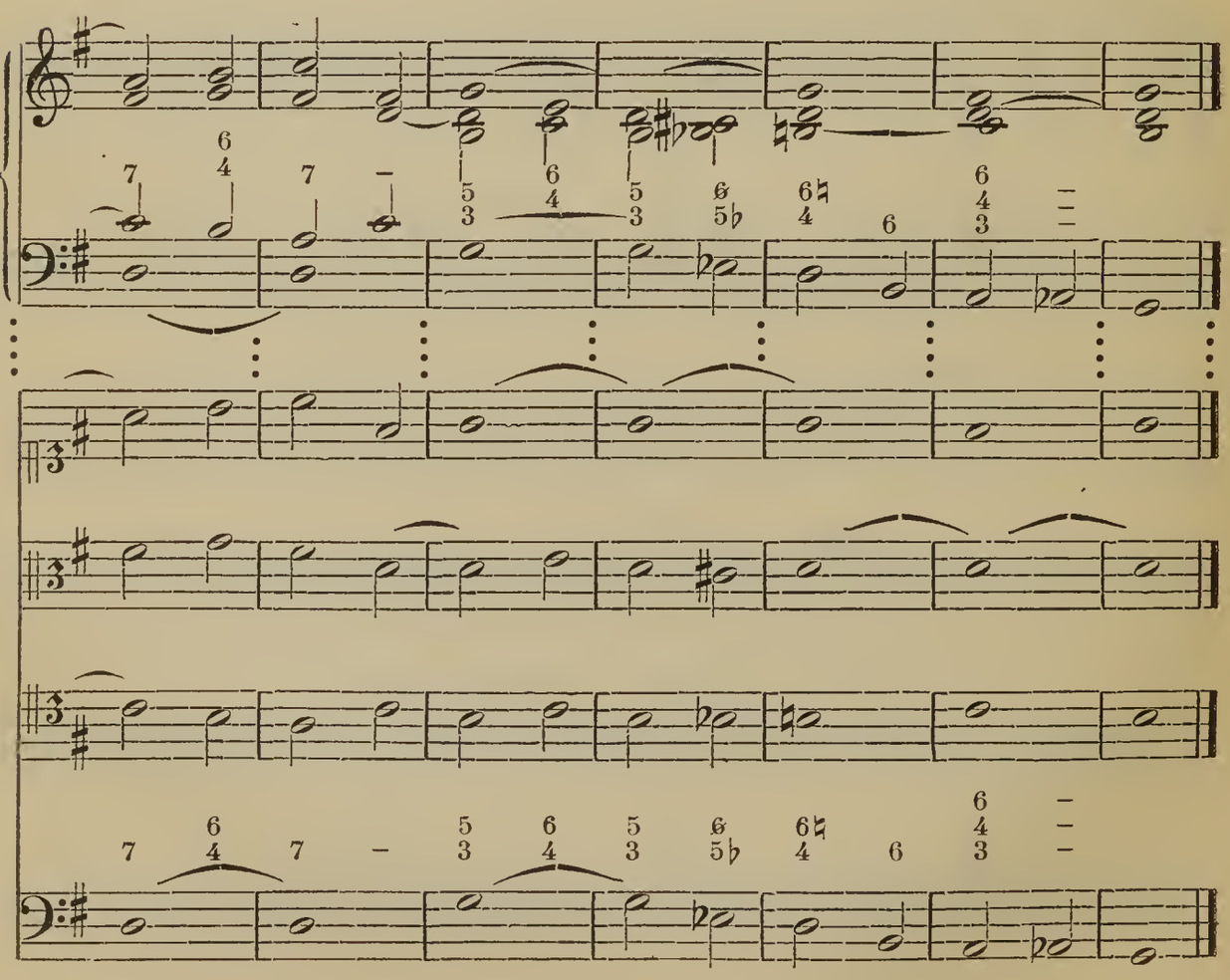




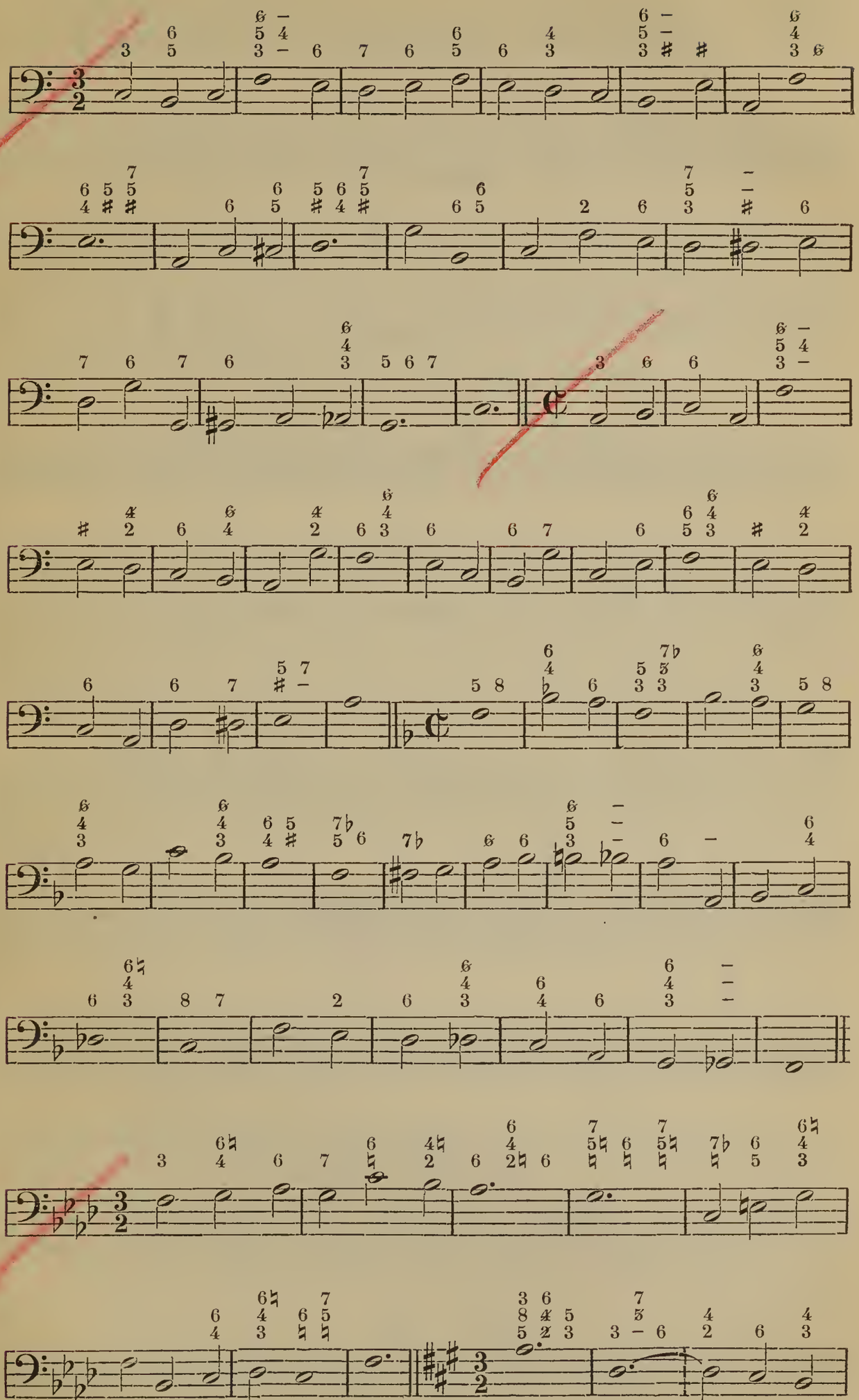


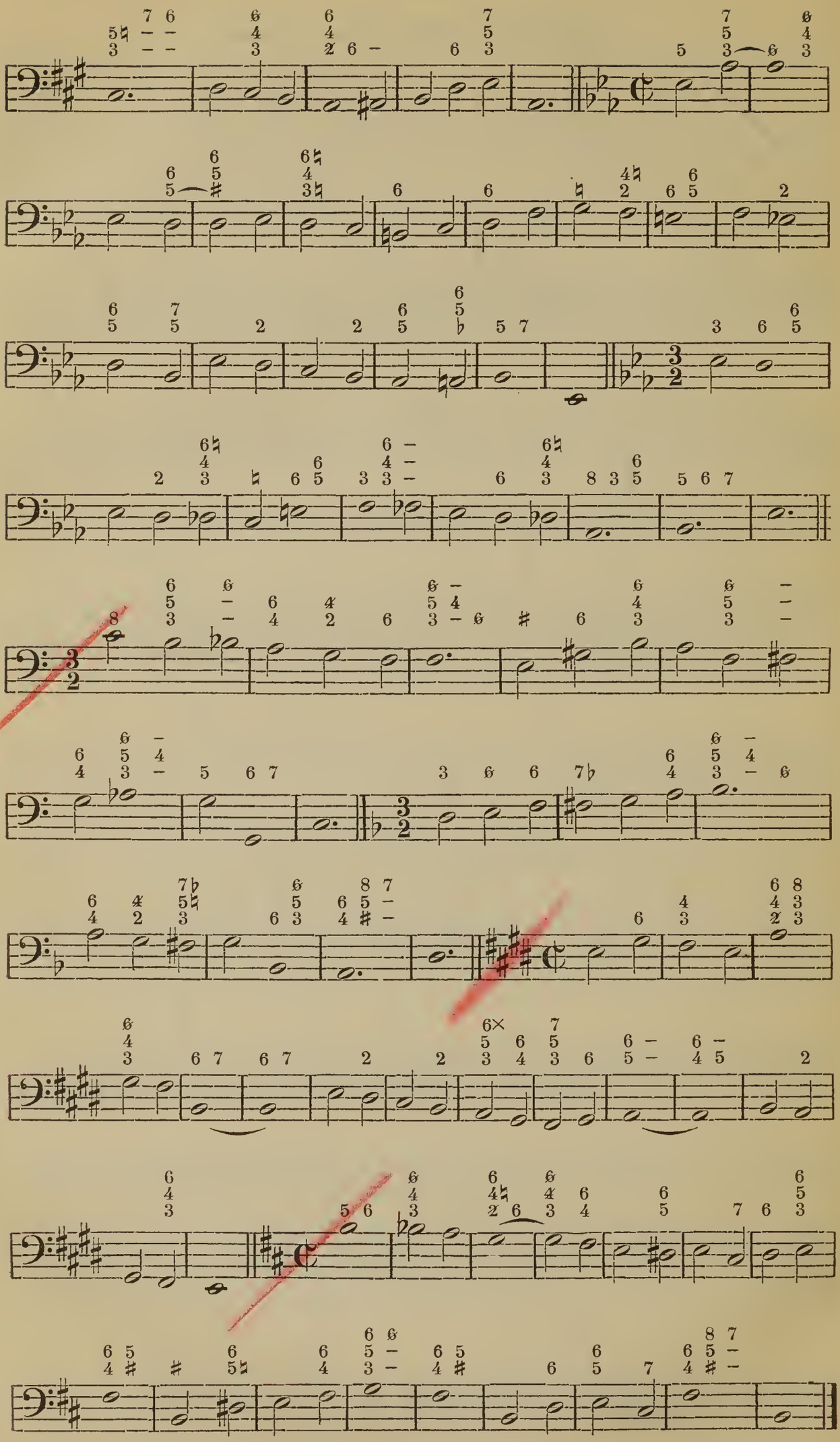






Aufgaben. Exercises. Devoirs.

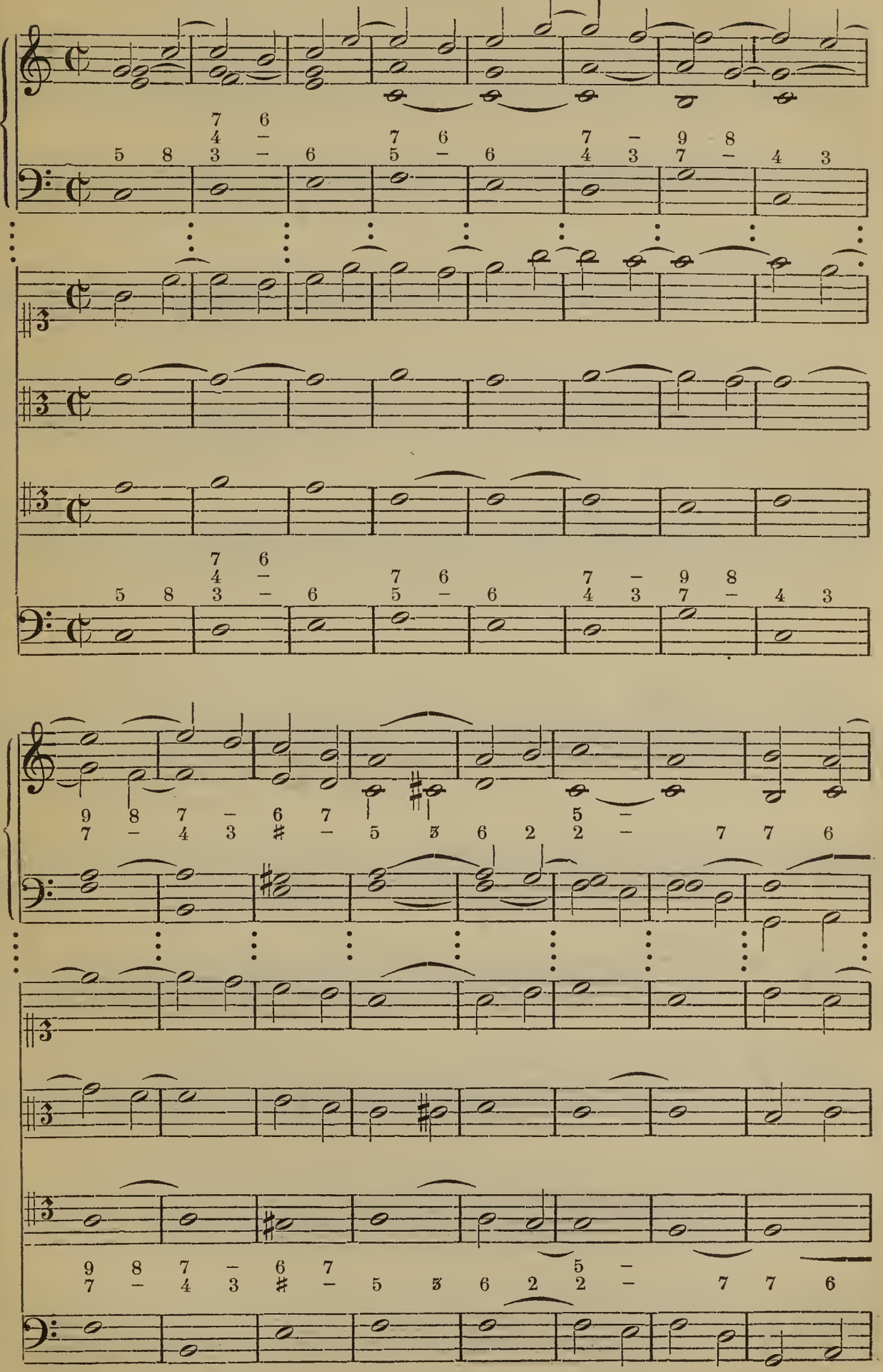


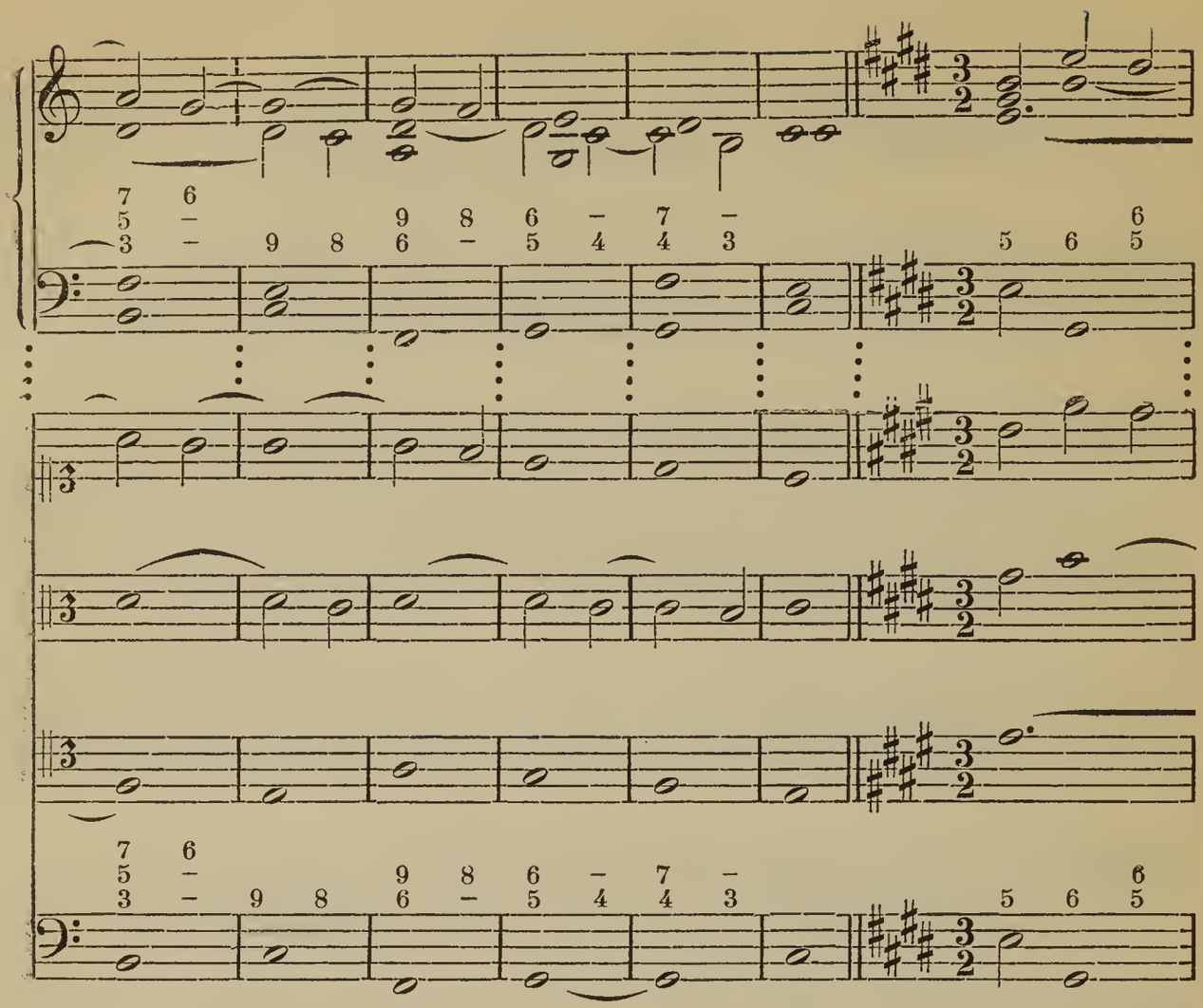


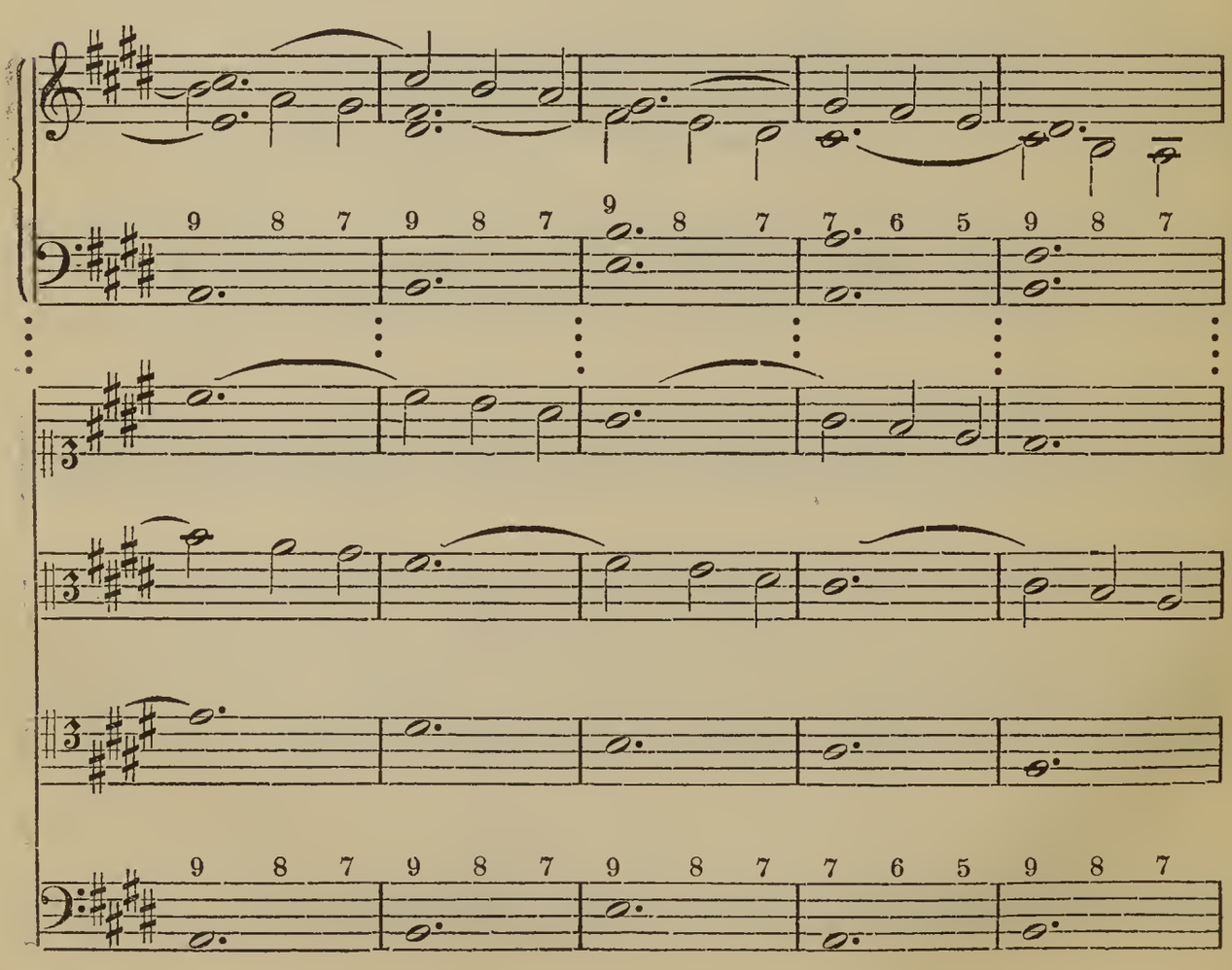
Der Vorhalt.

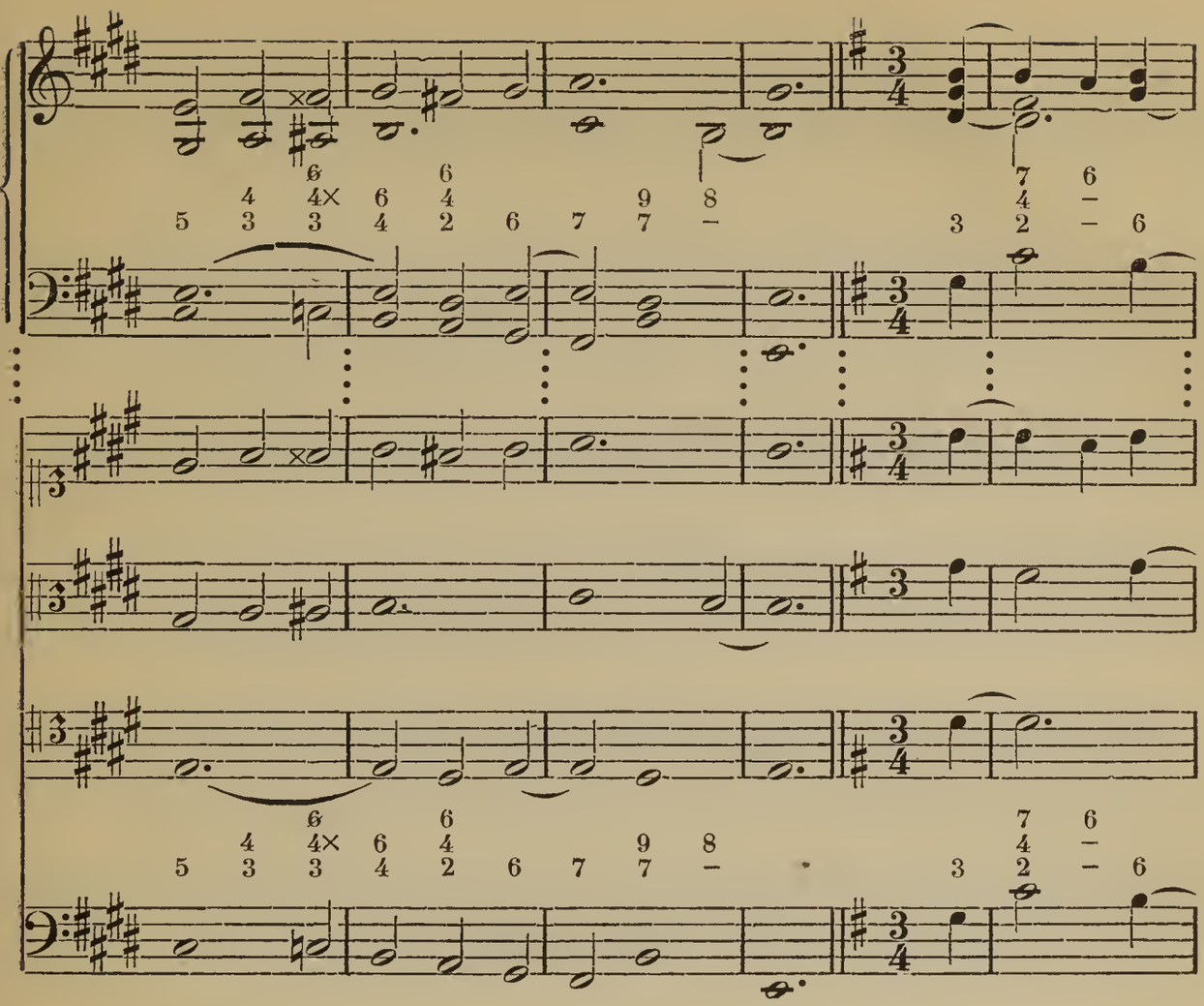
The Suspension. | Le retard.

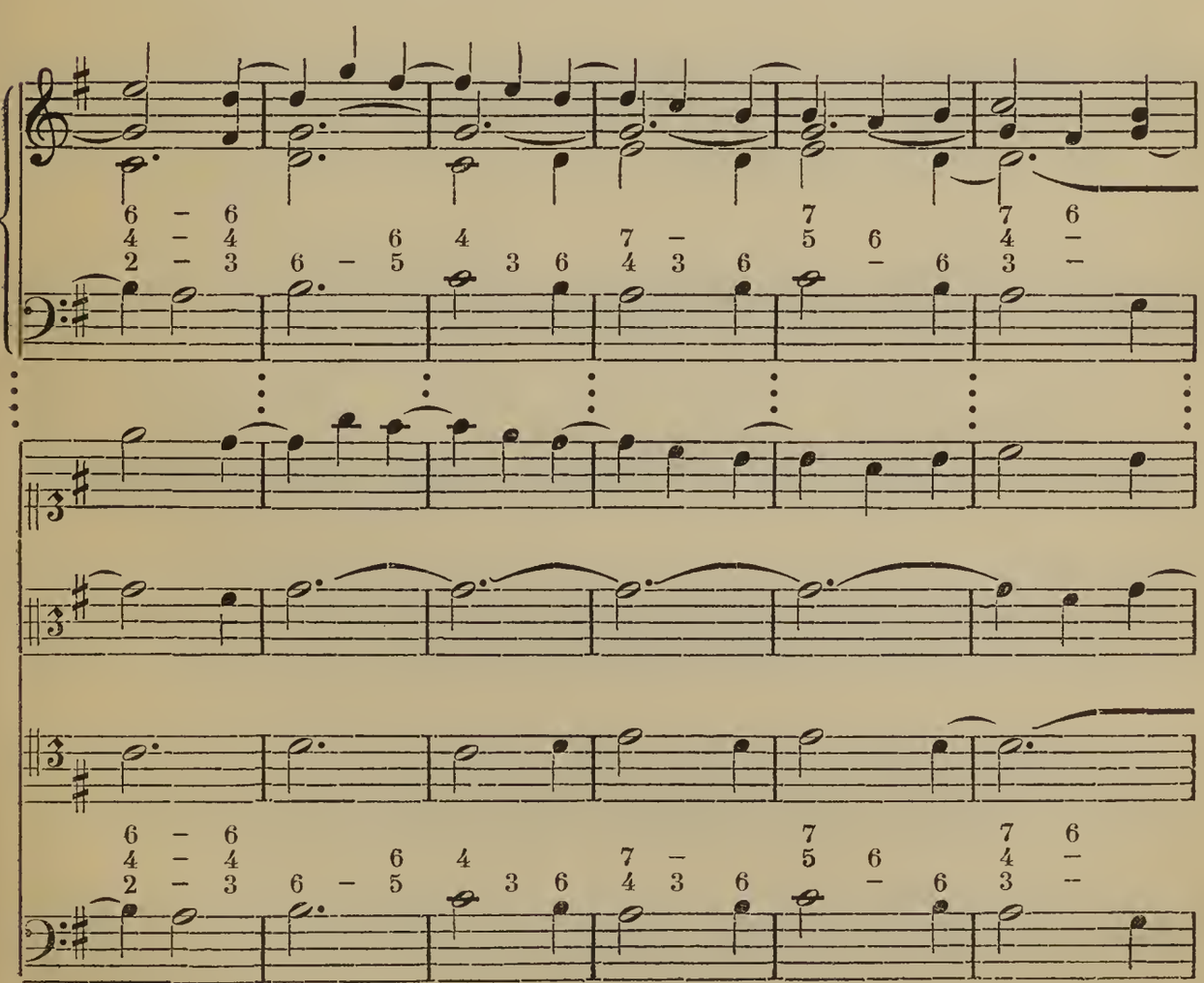
Beispiele. | Examples. | Exemples.

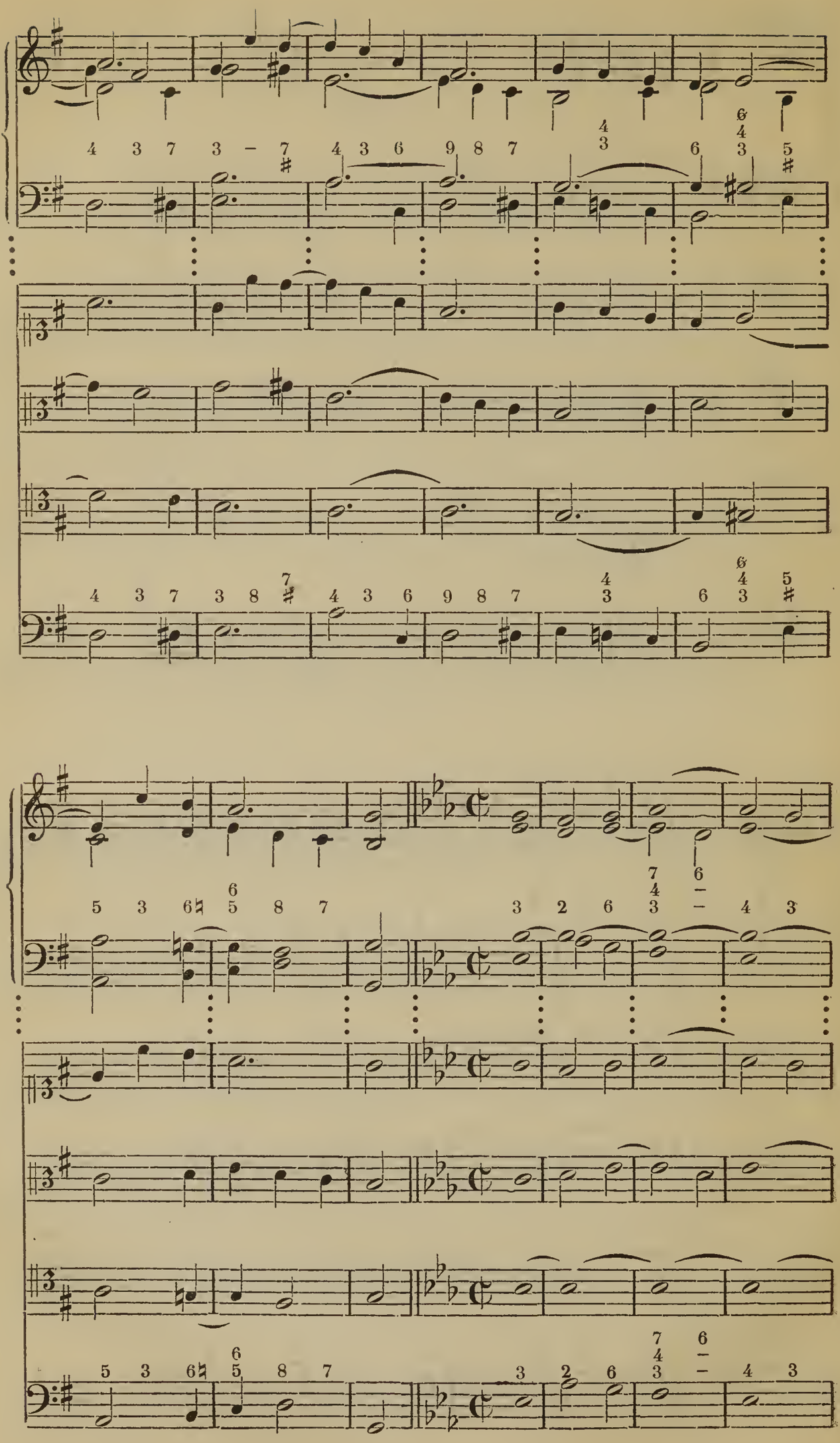


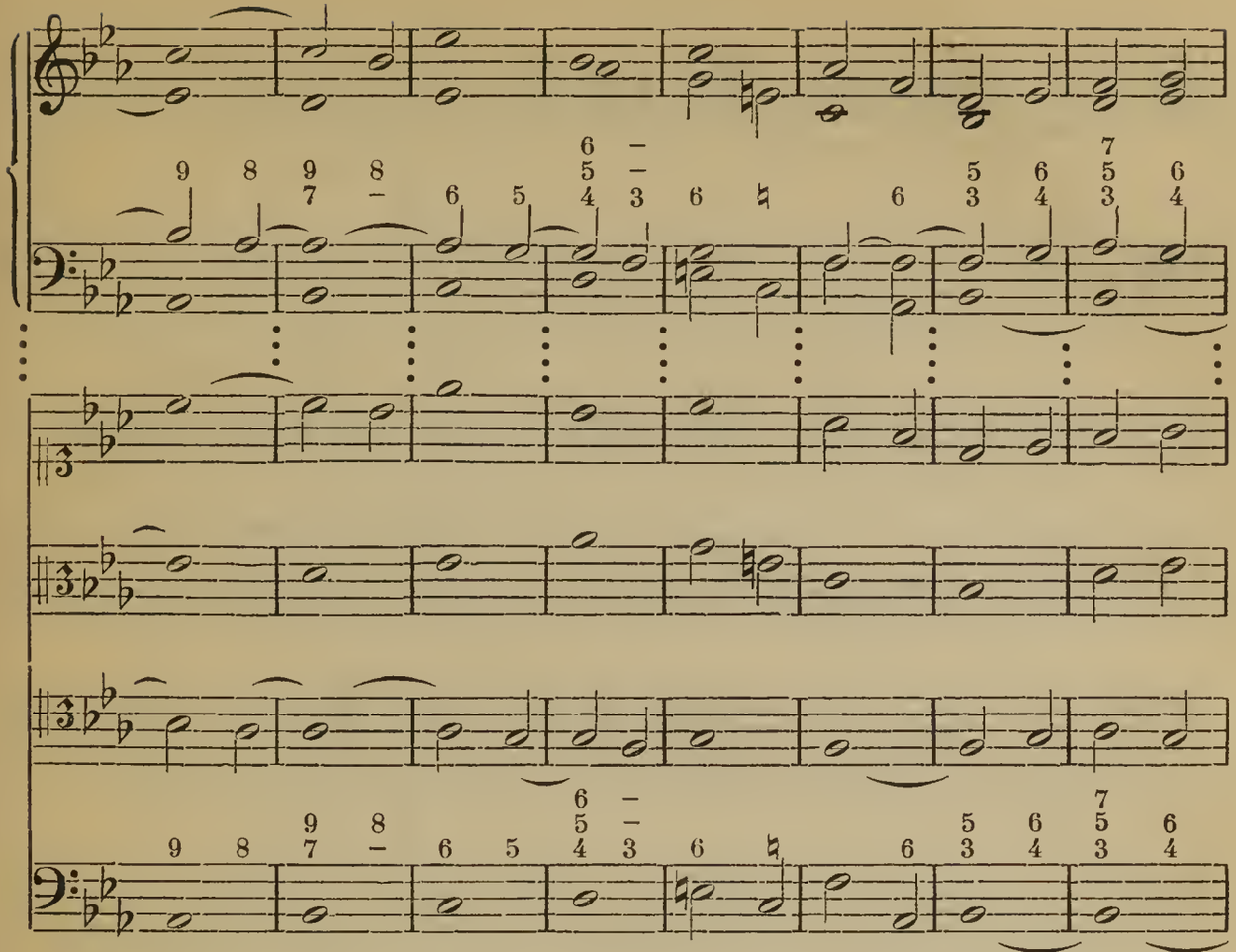


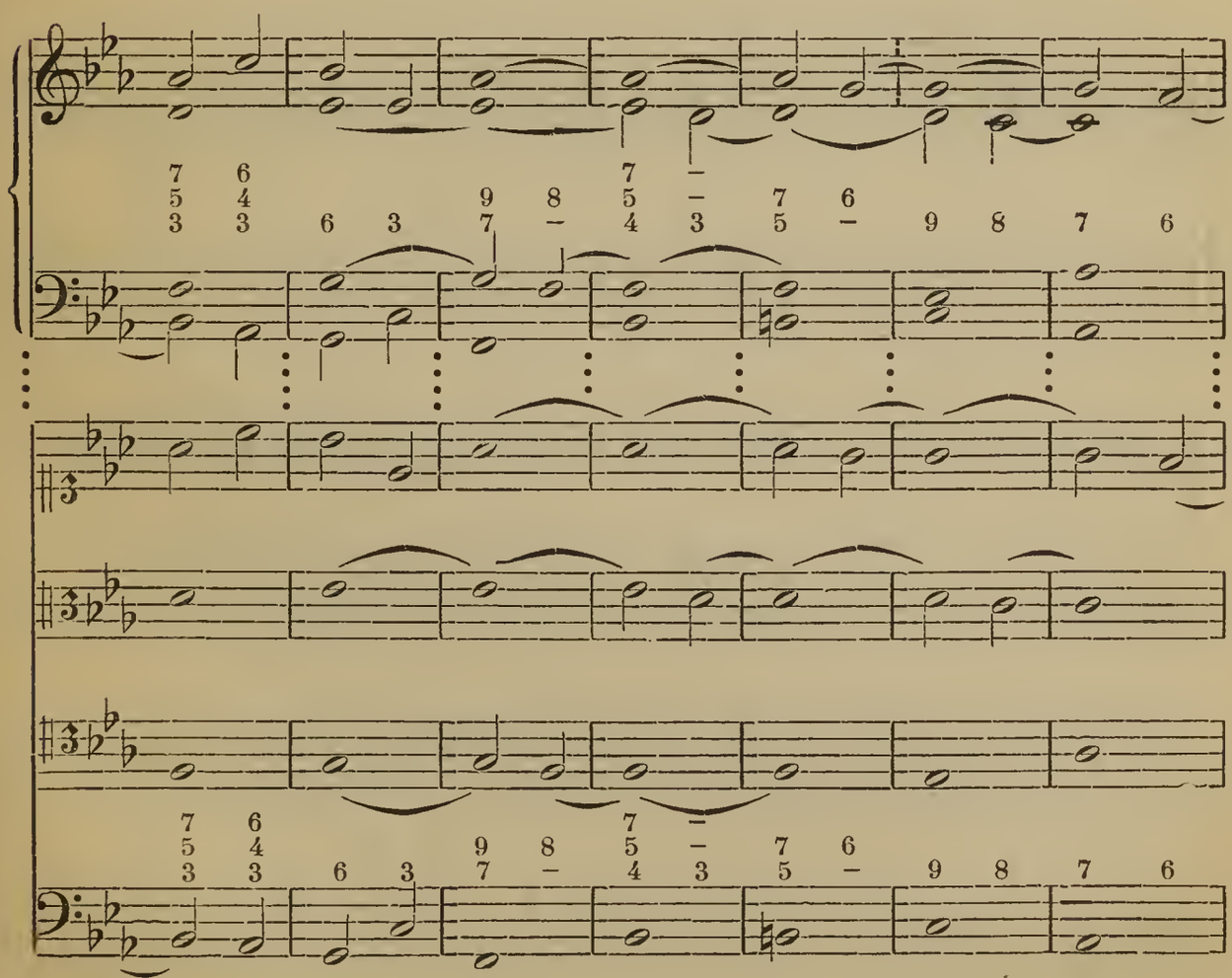


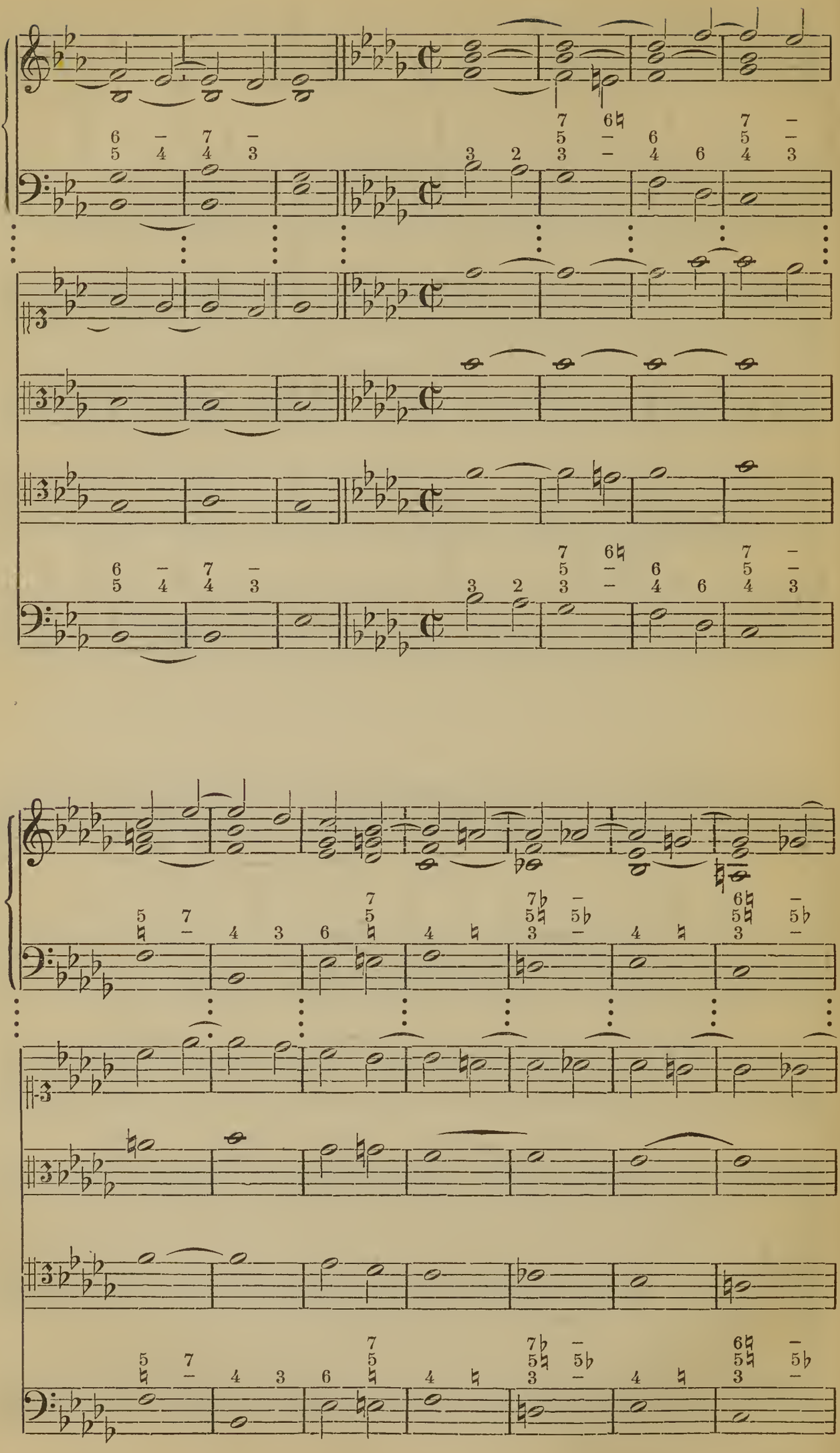


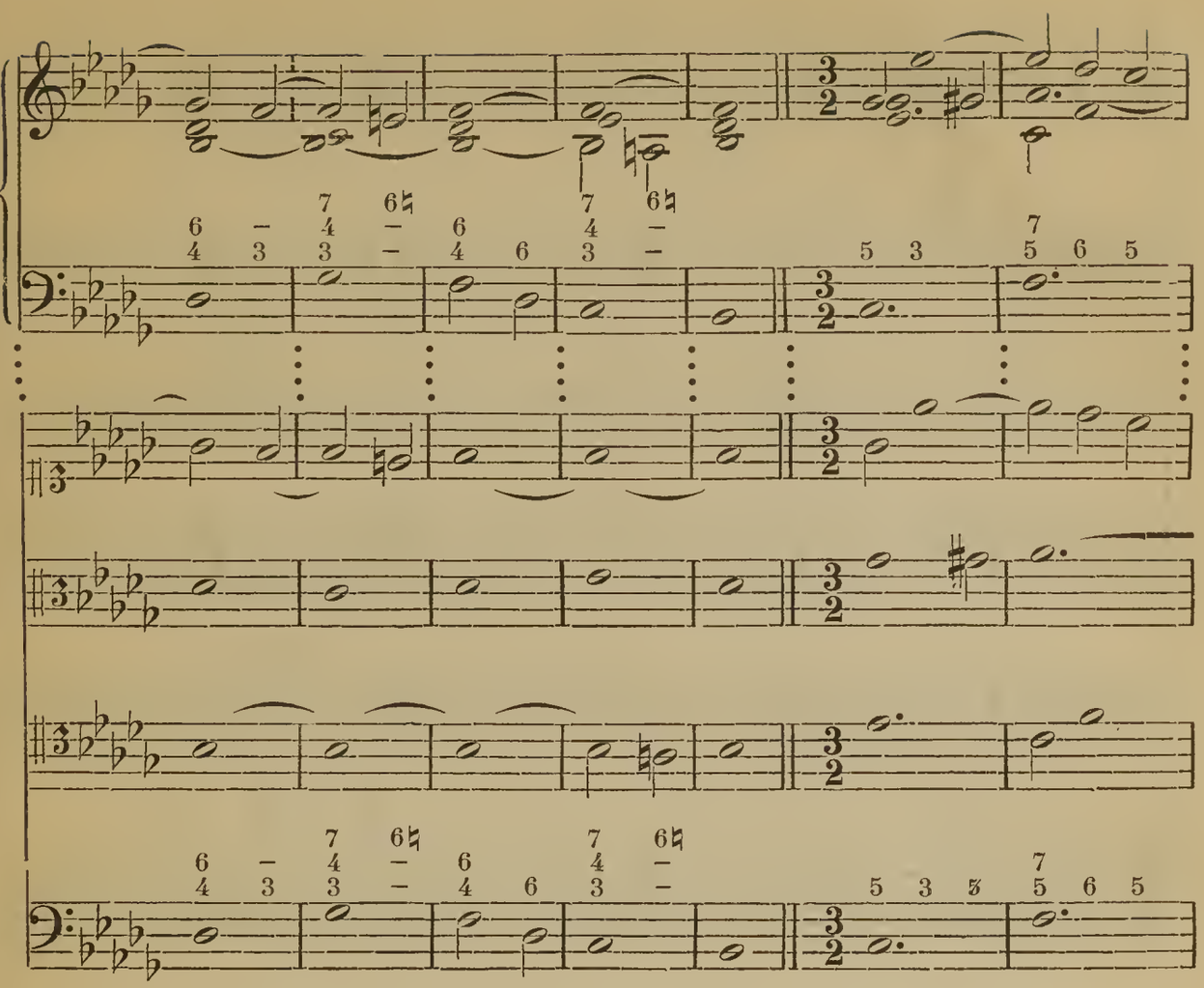


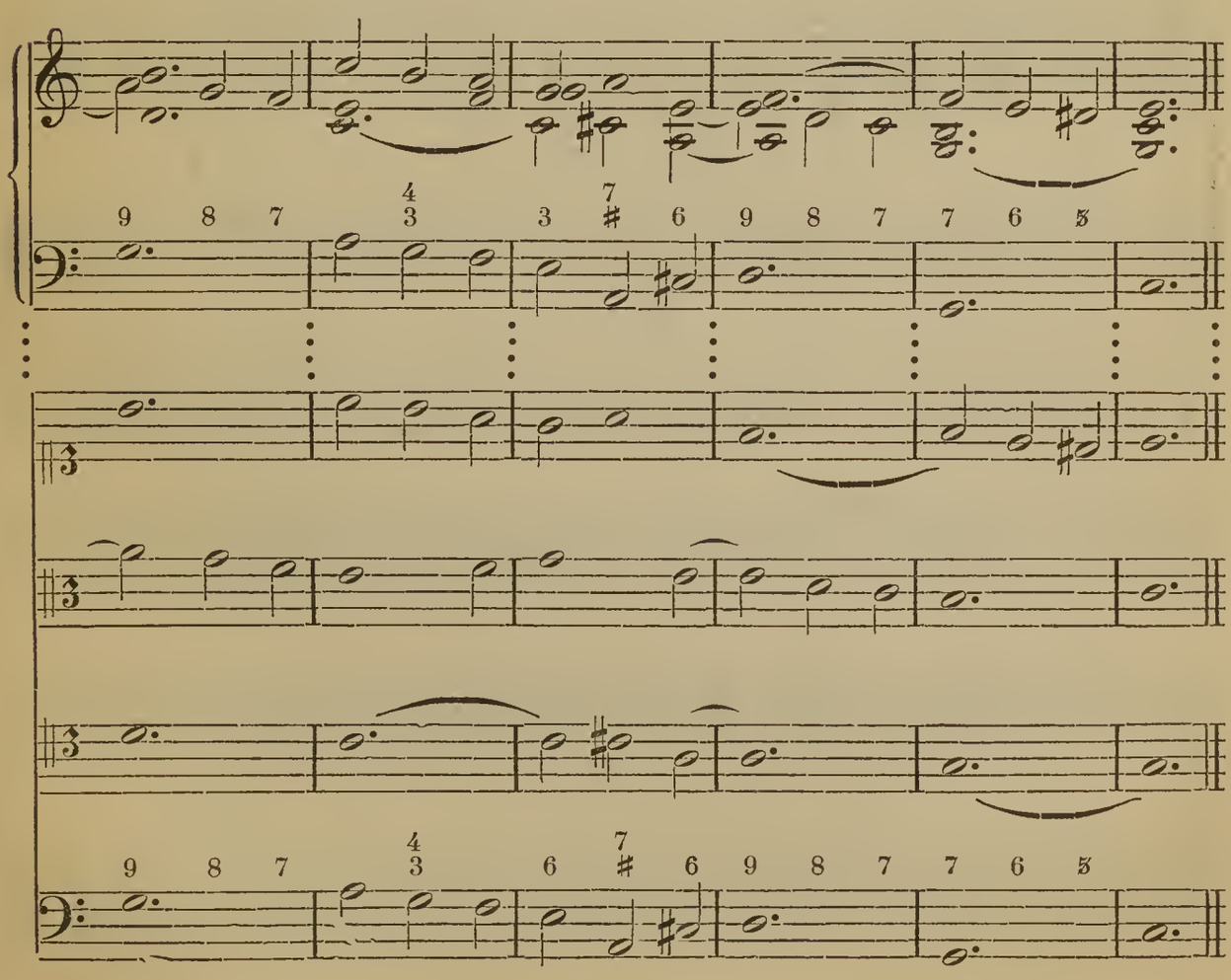


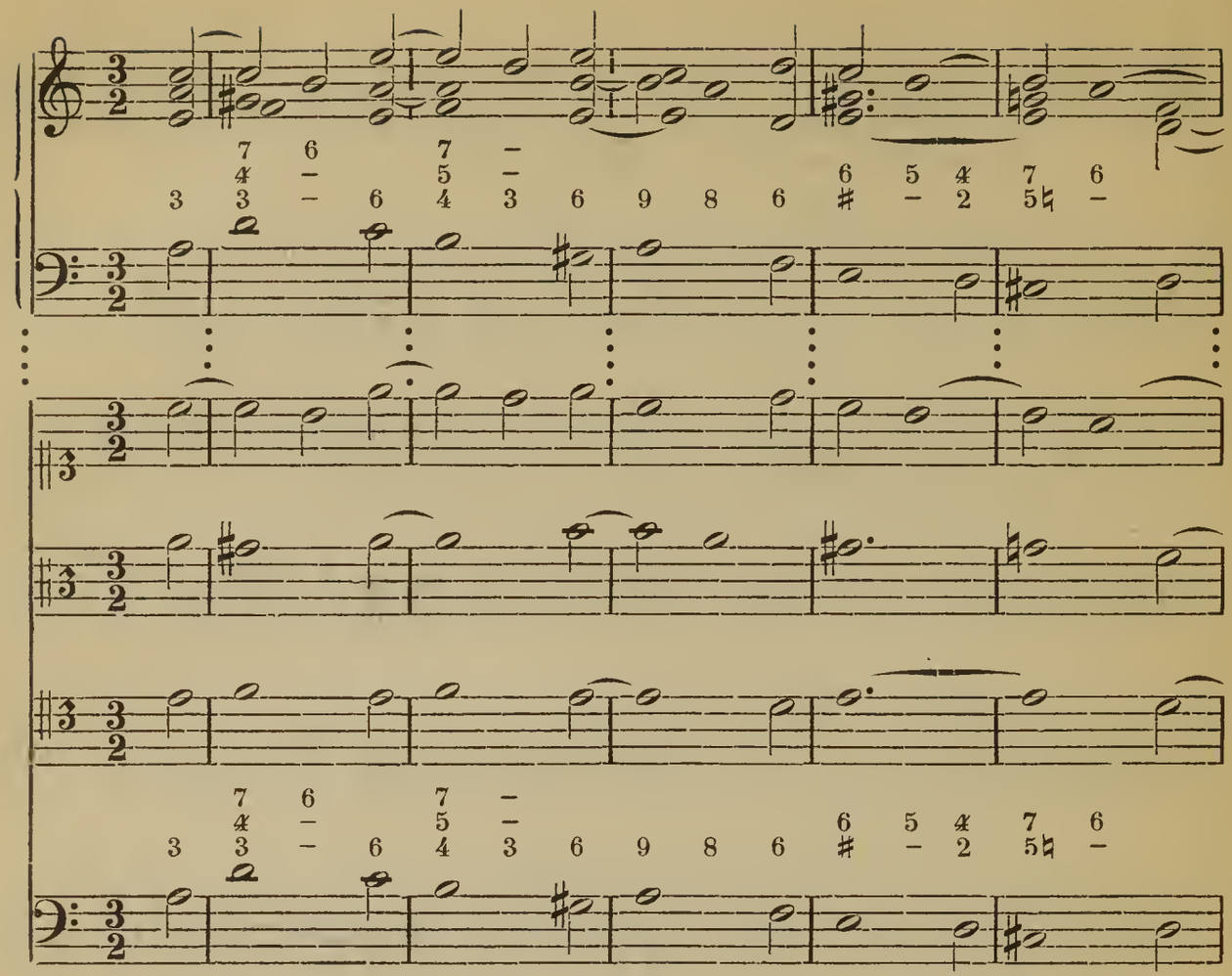


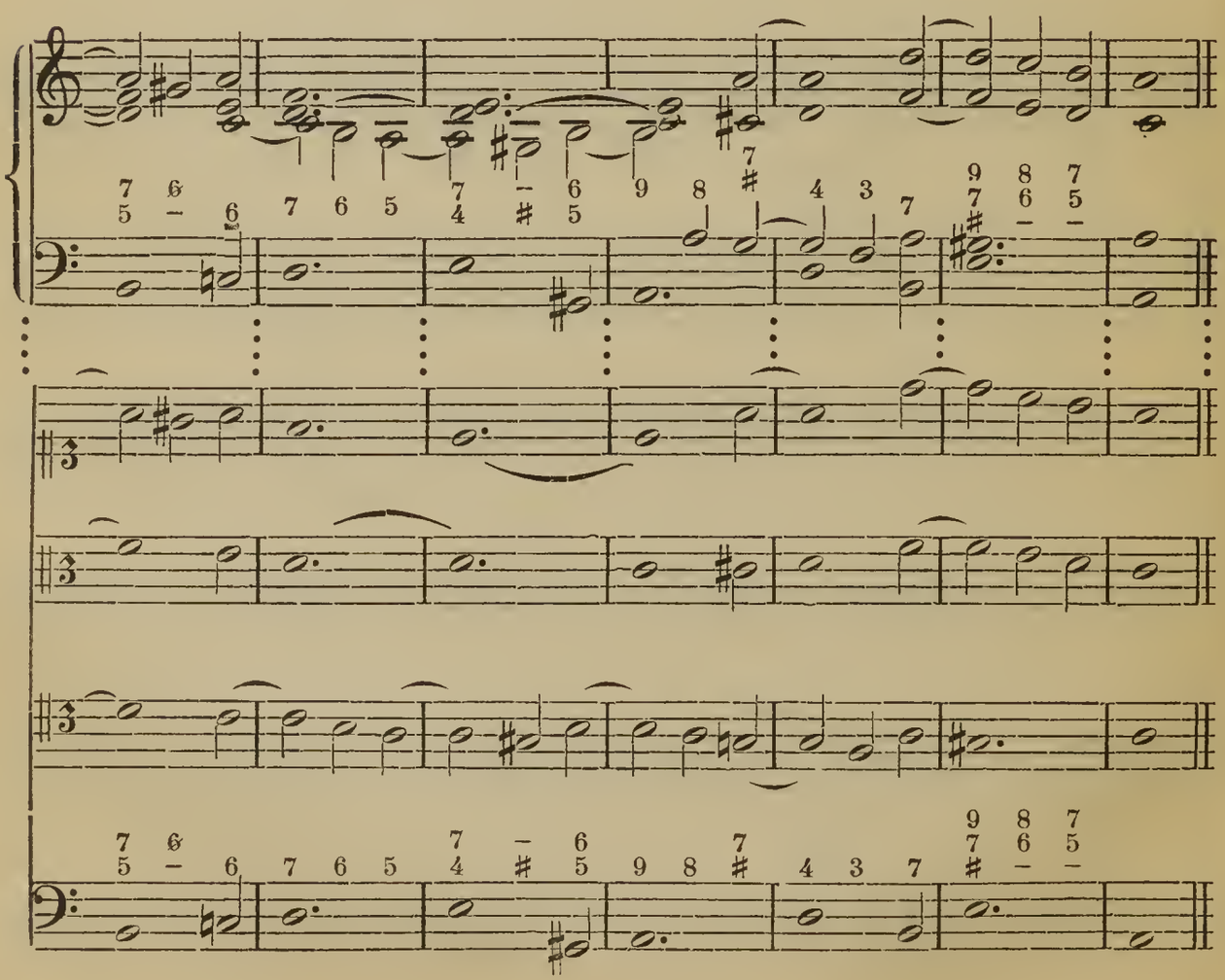


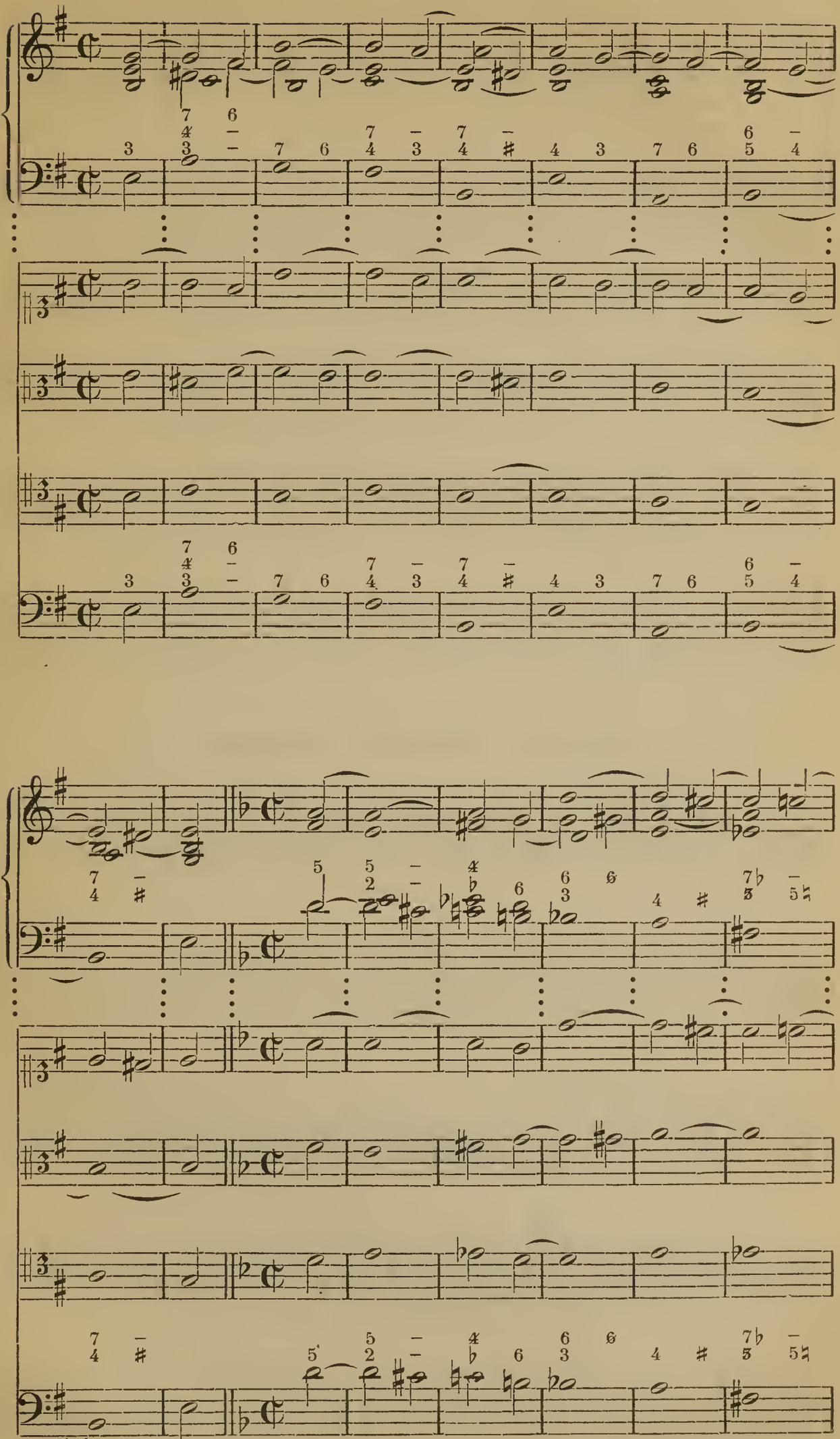


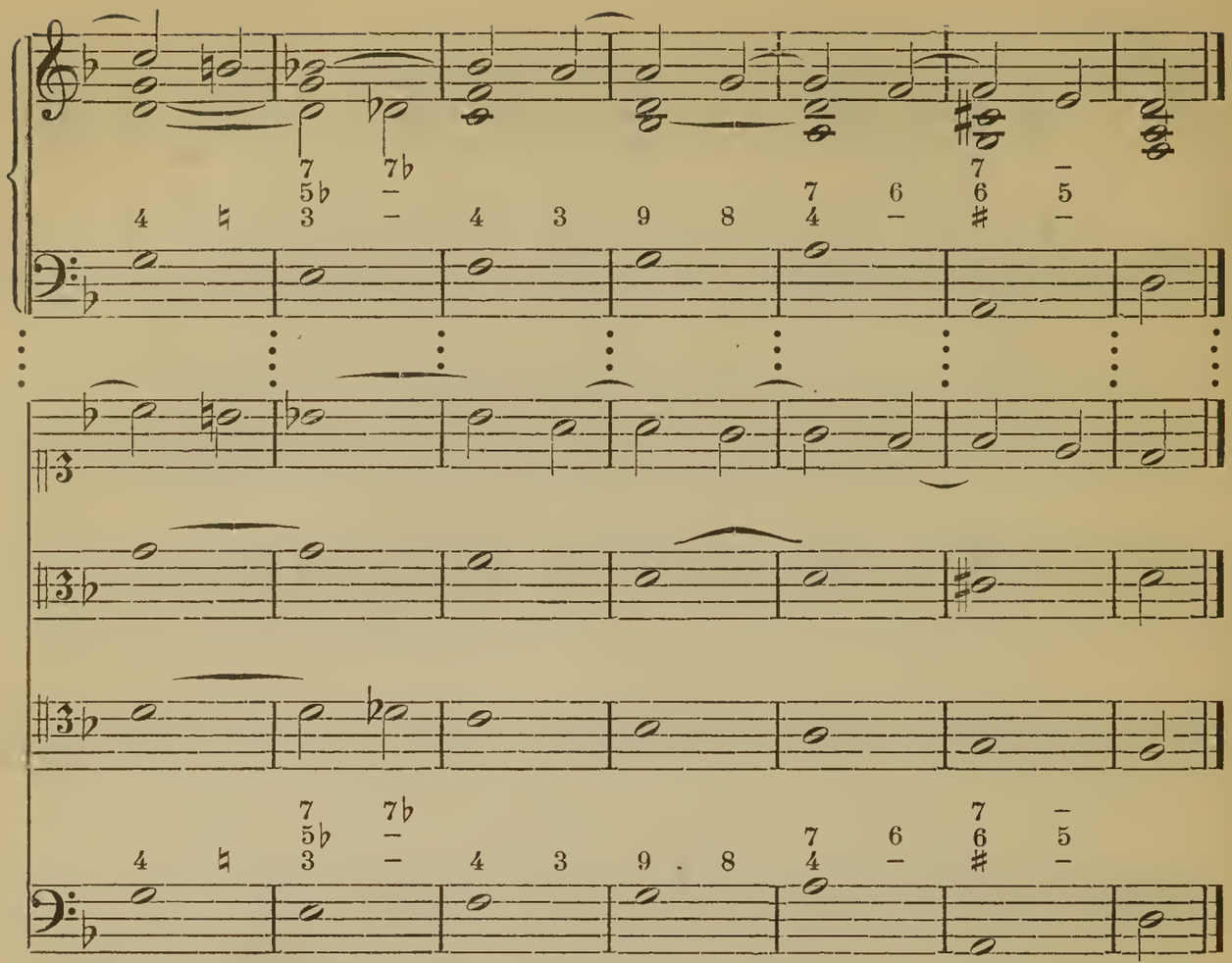




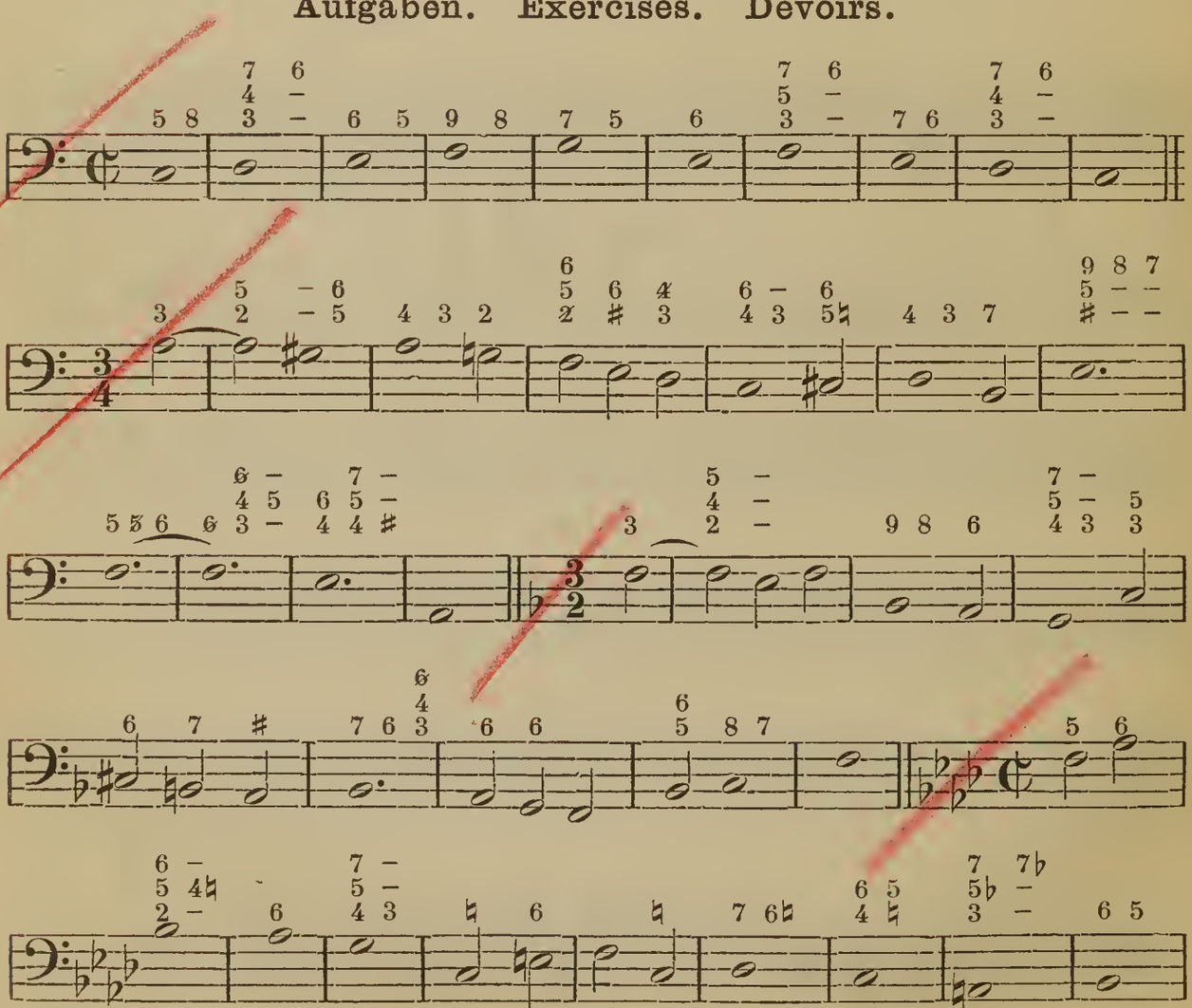


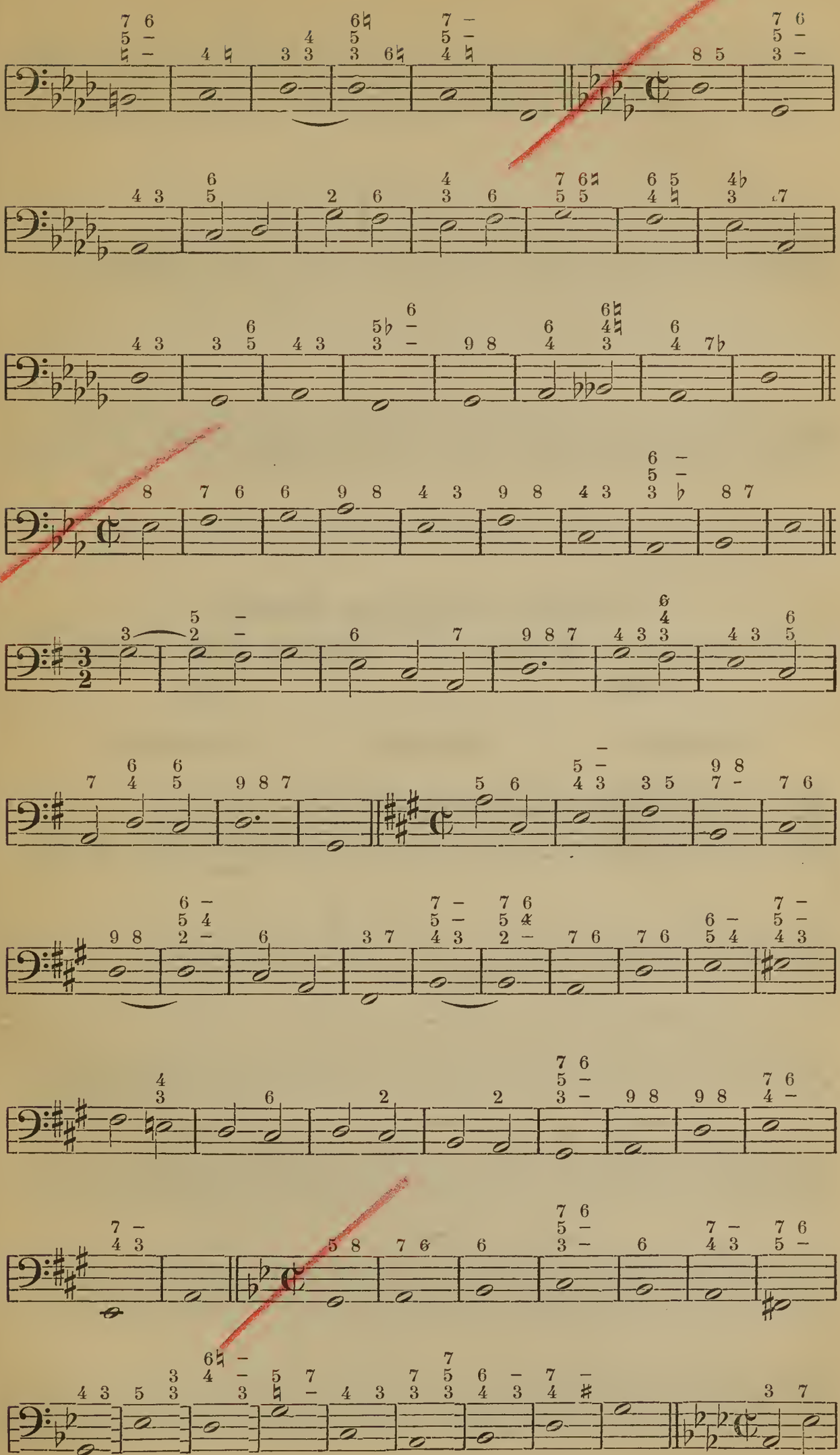


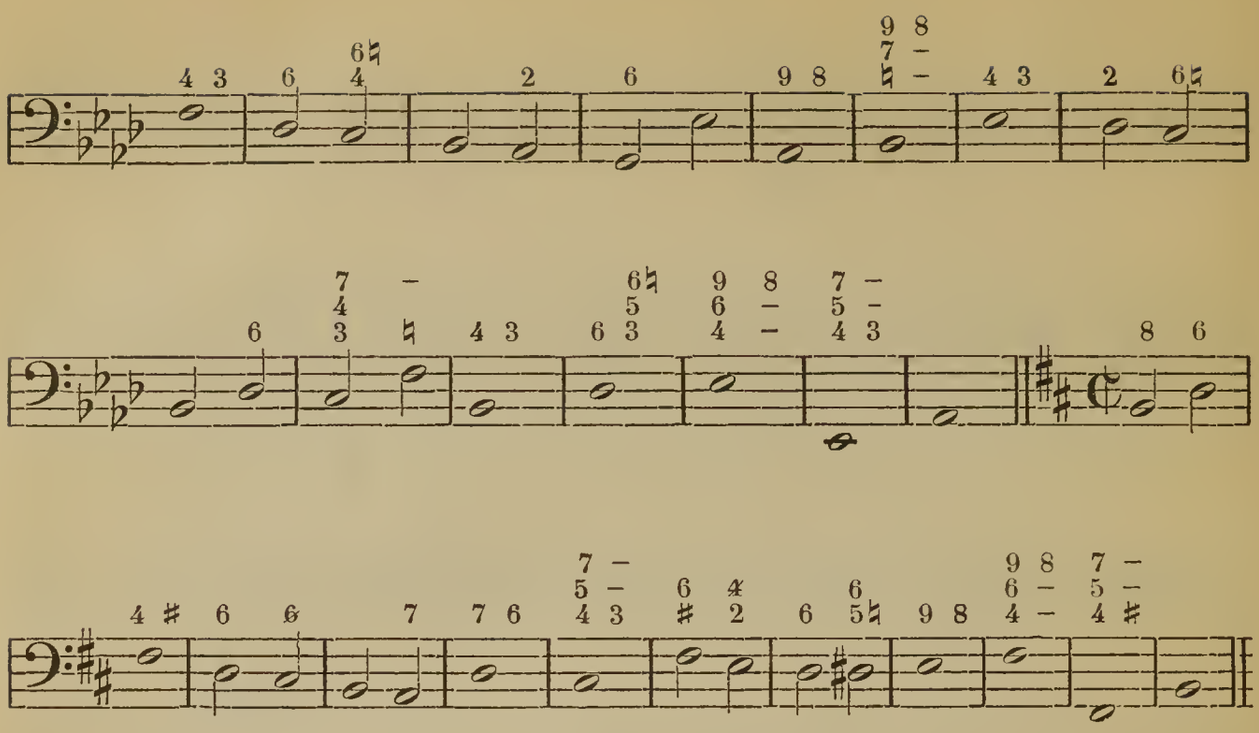




Aufgaben. Exercises. Devoirs.



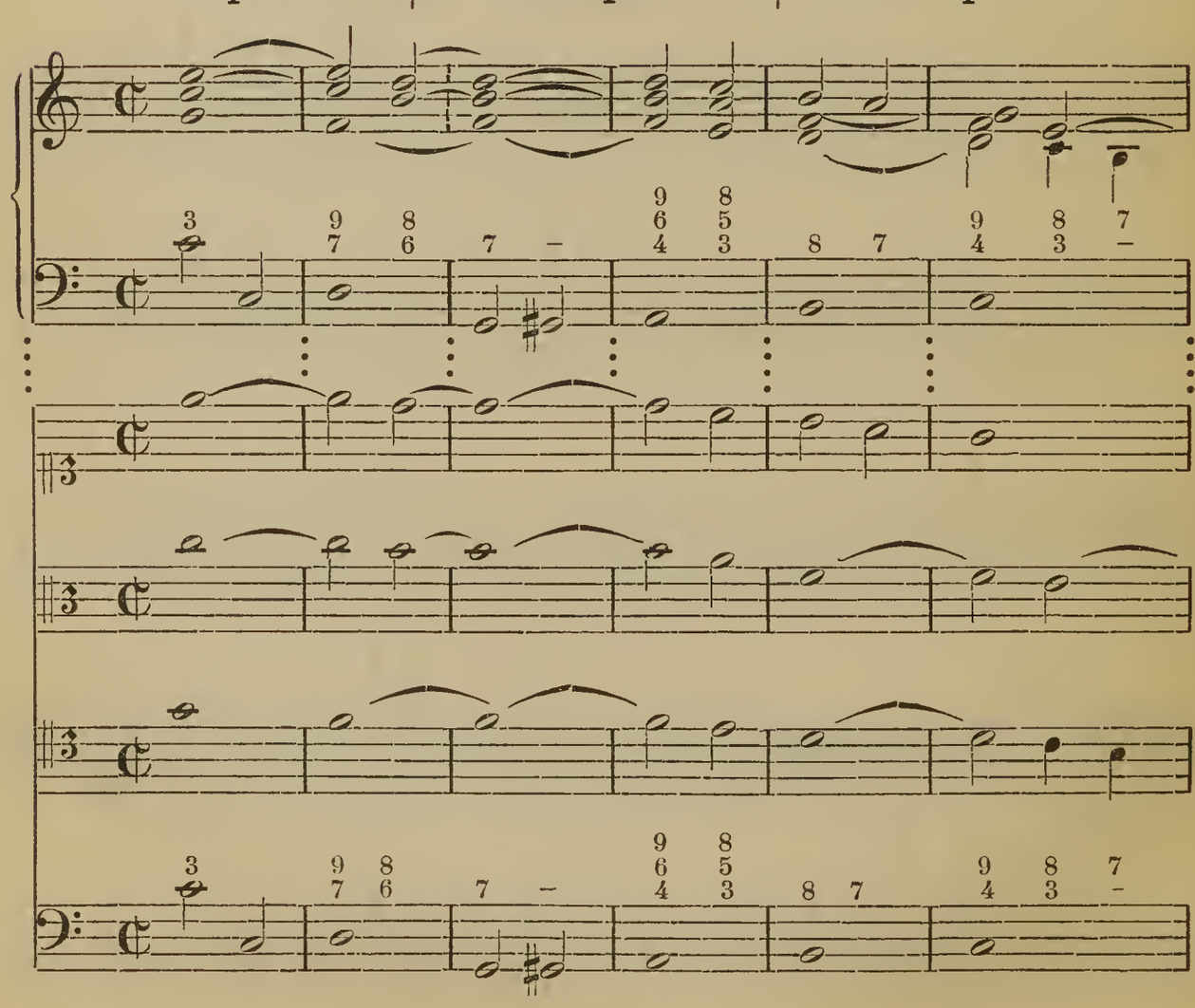


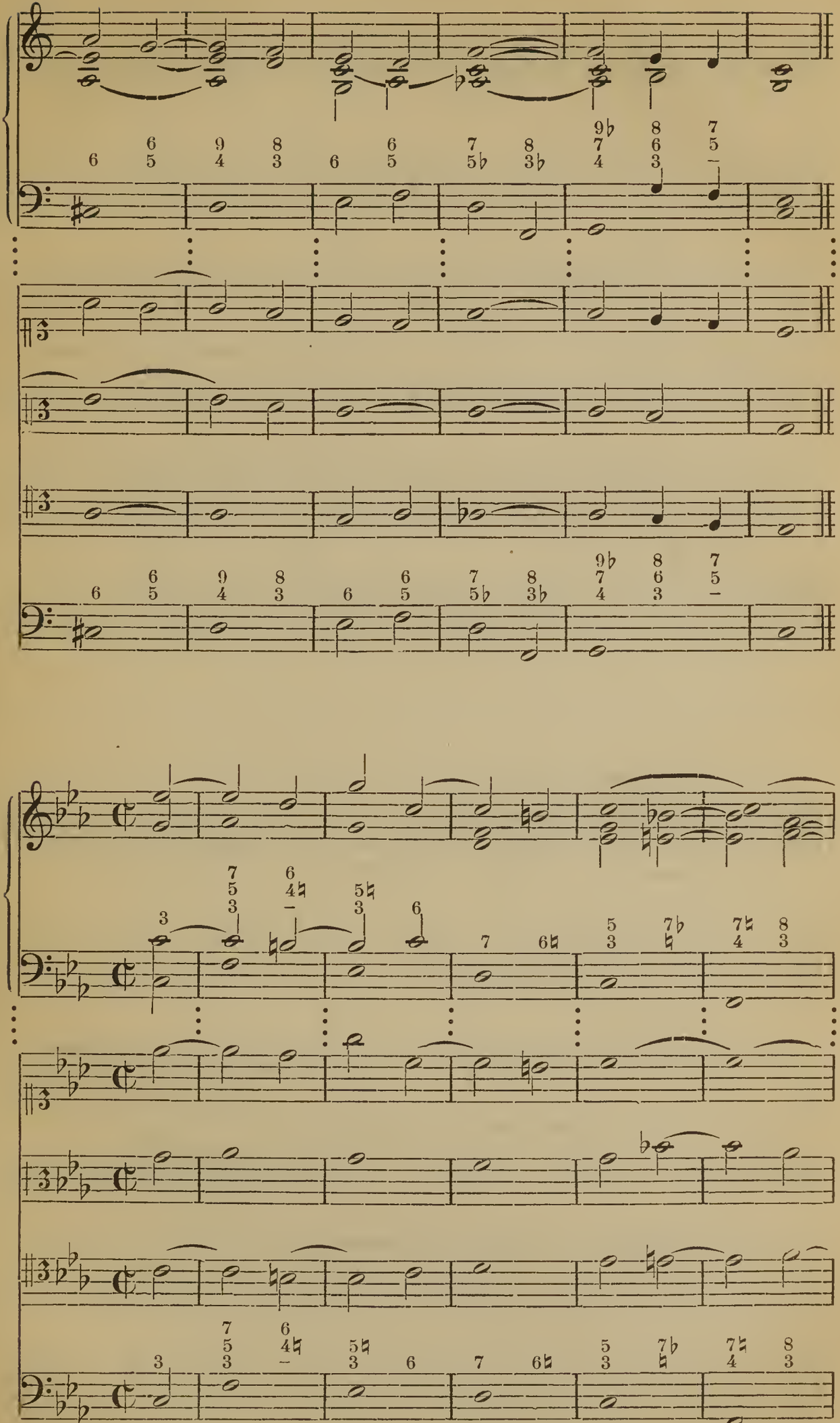


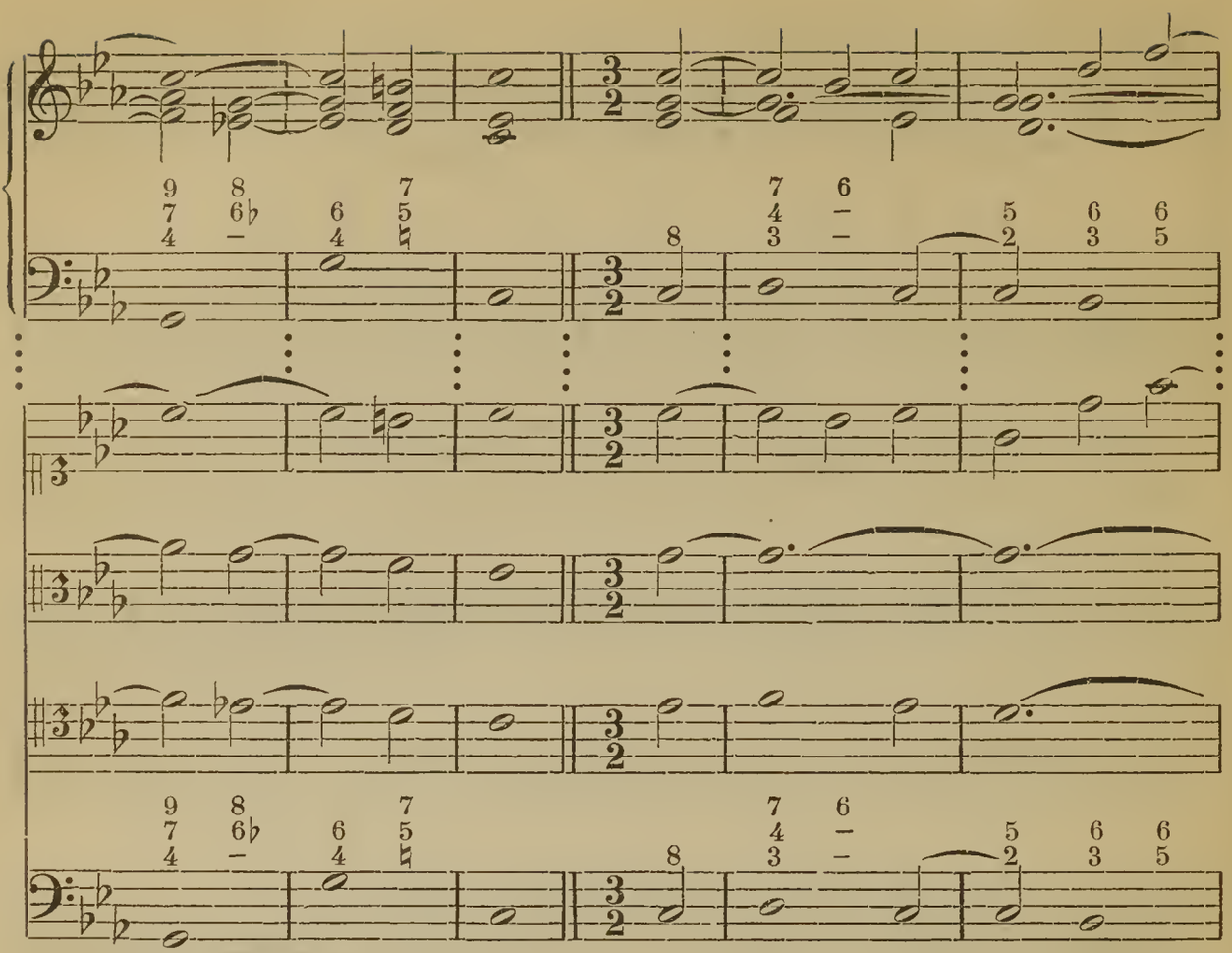
Vorhalte in mehreren Stimmen.

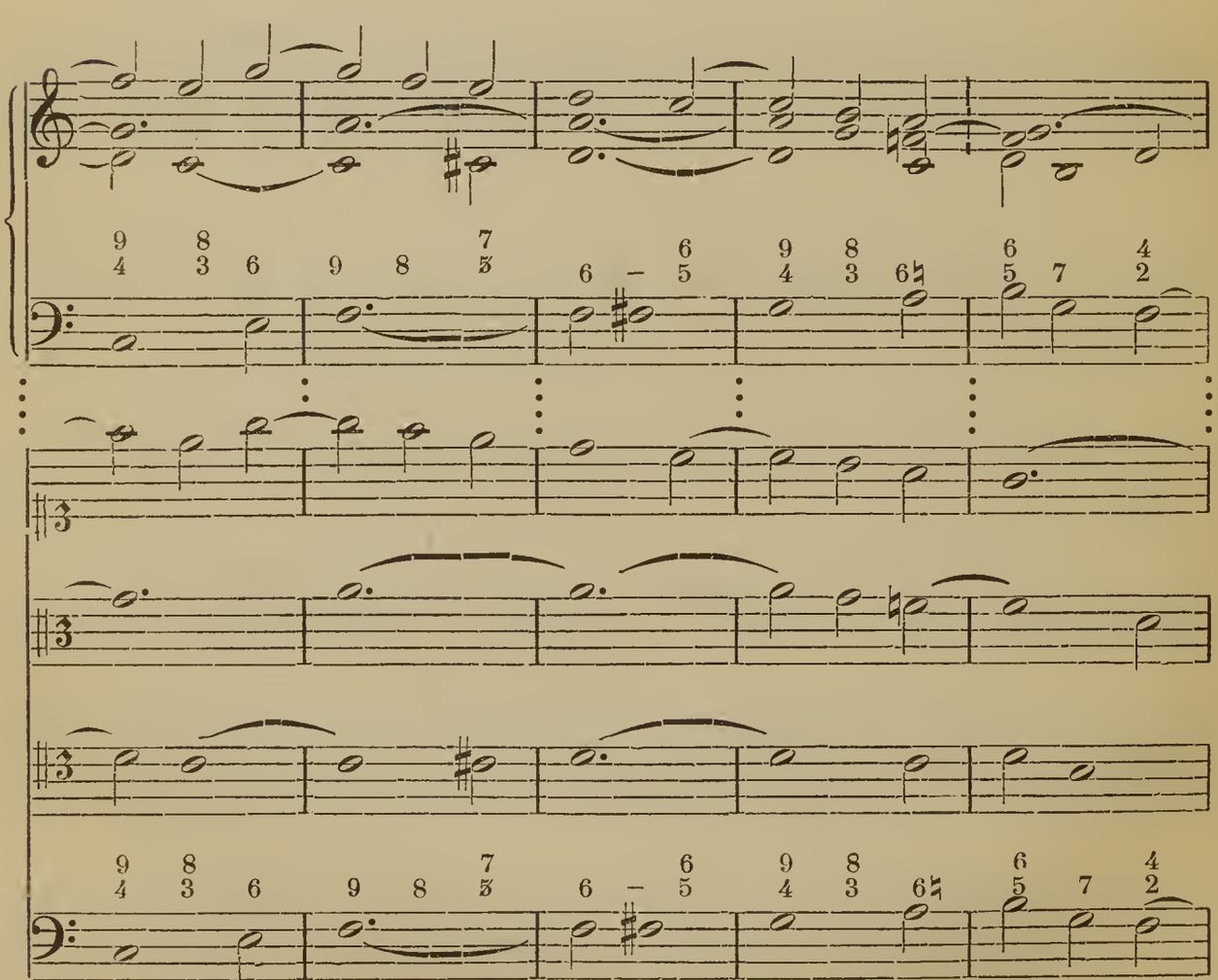
Suspensions in Several Voices. | Retards dans plusieurs voix.

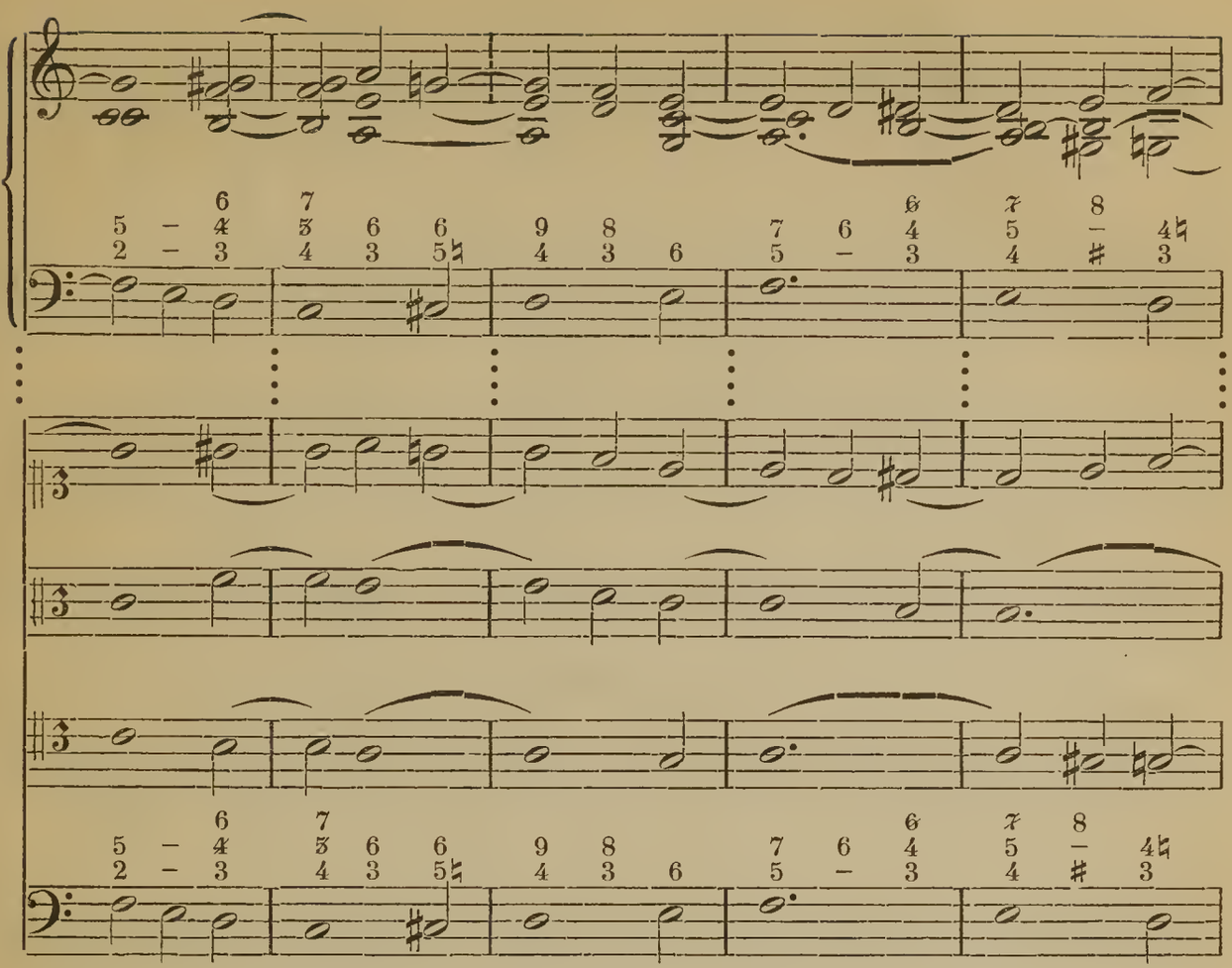
Beispiele. | **Examples.** | **Exemples.**

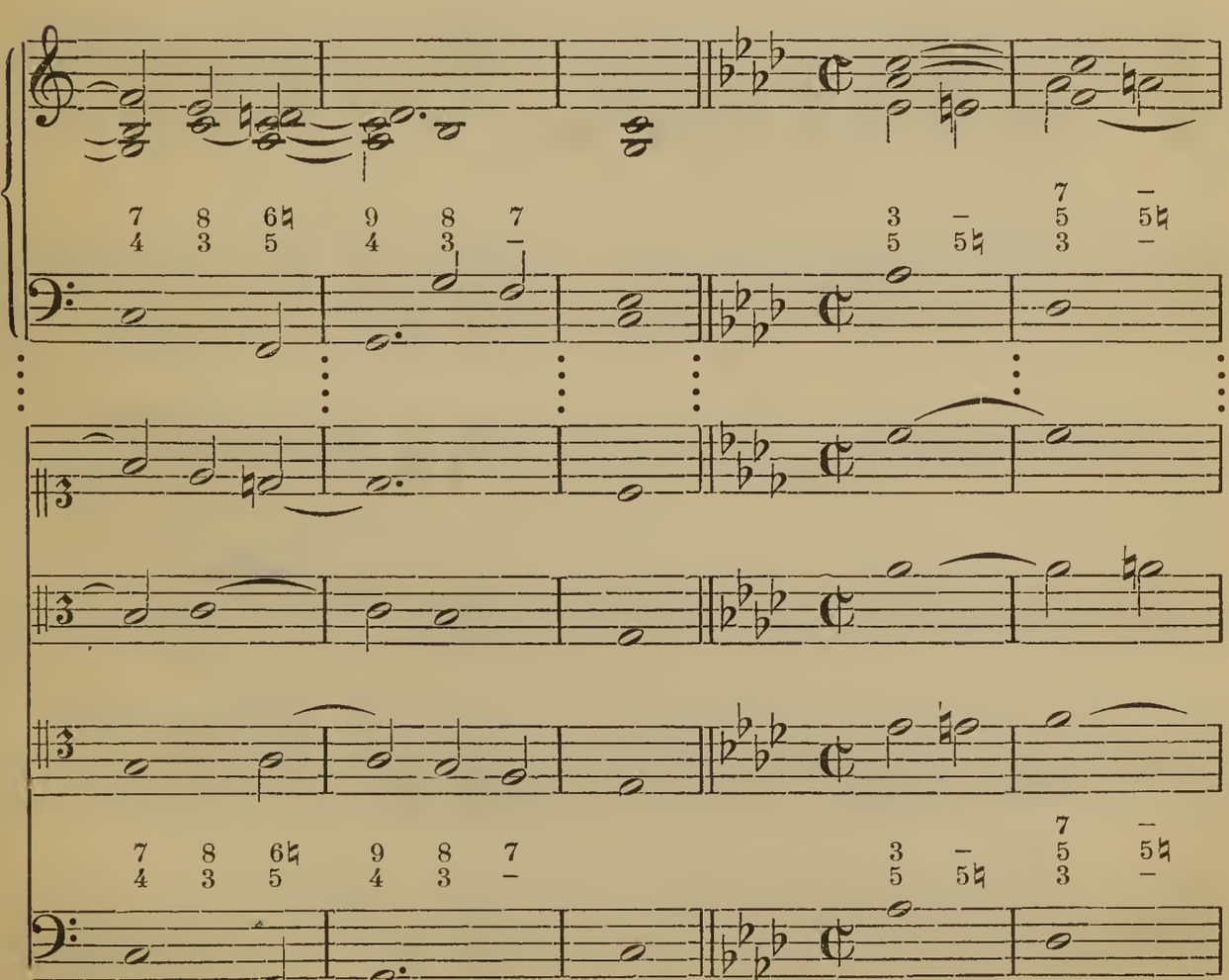


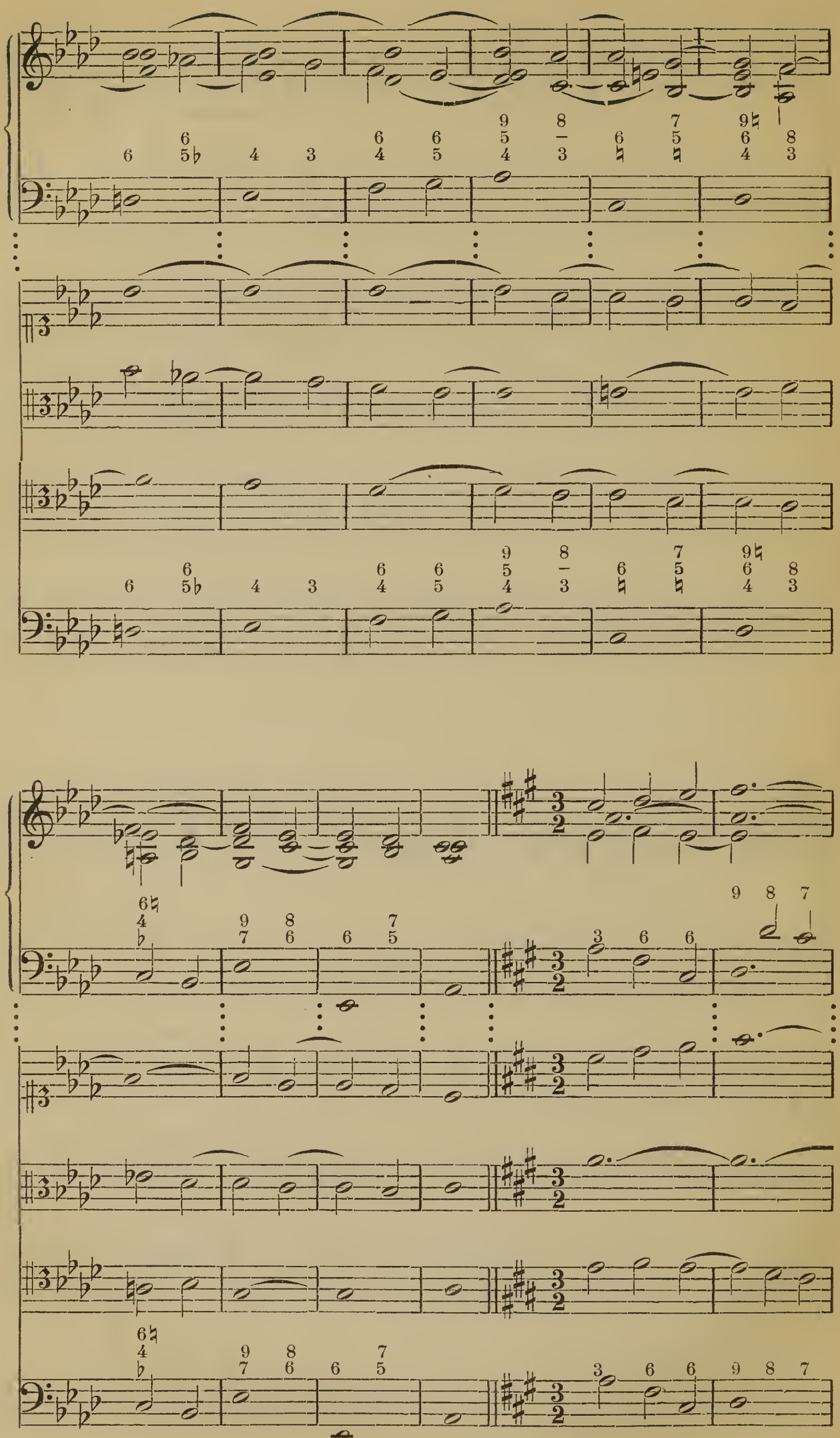


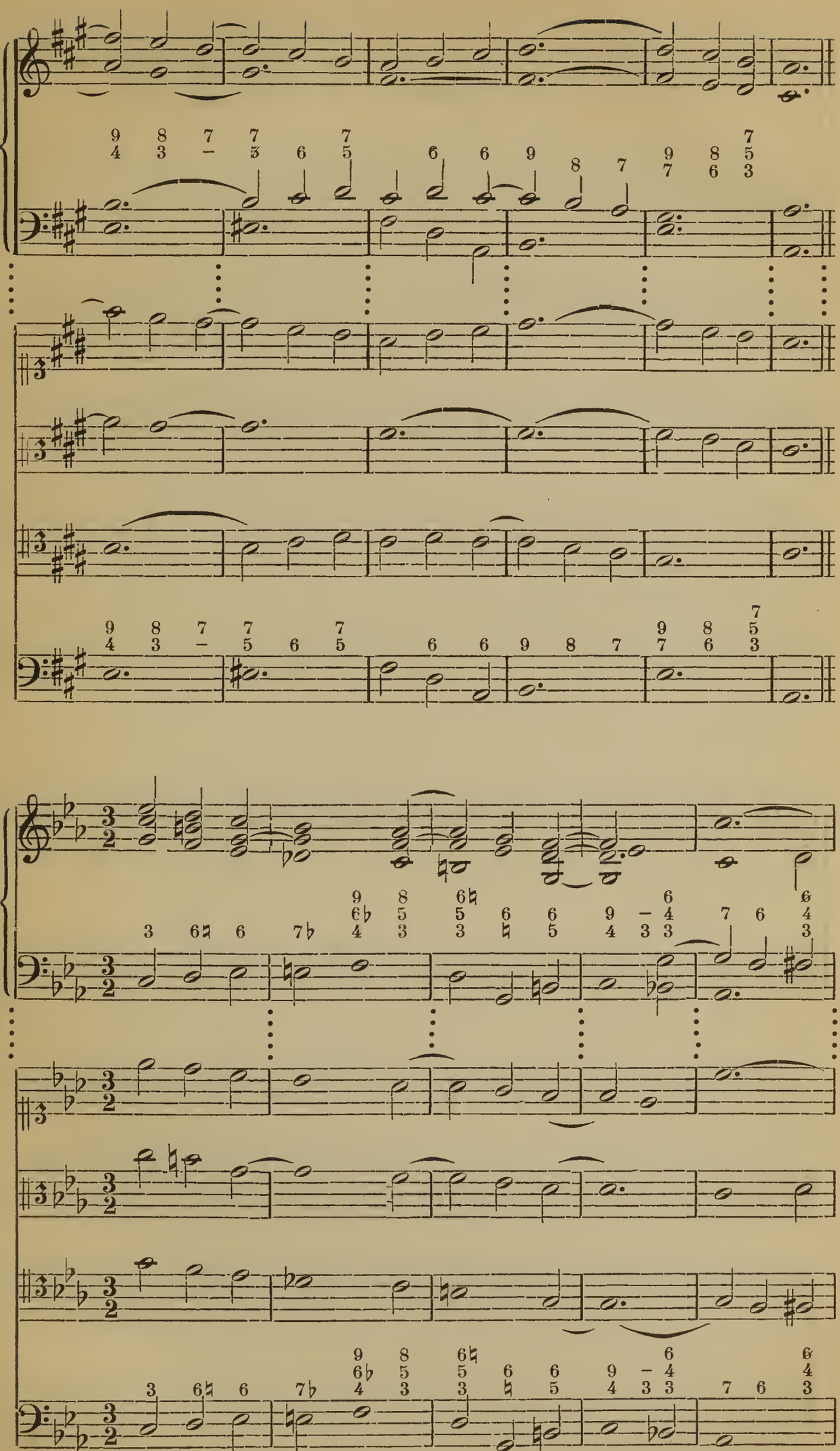


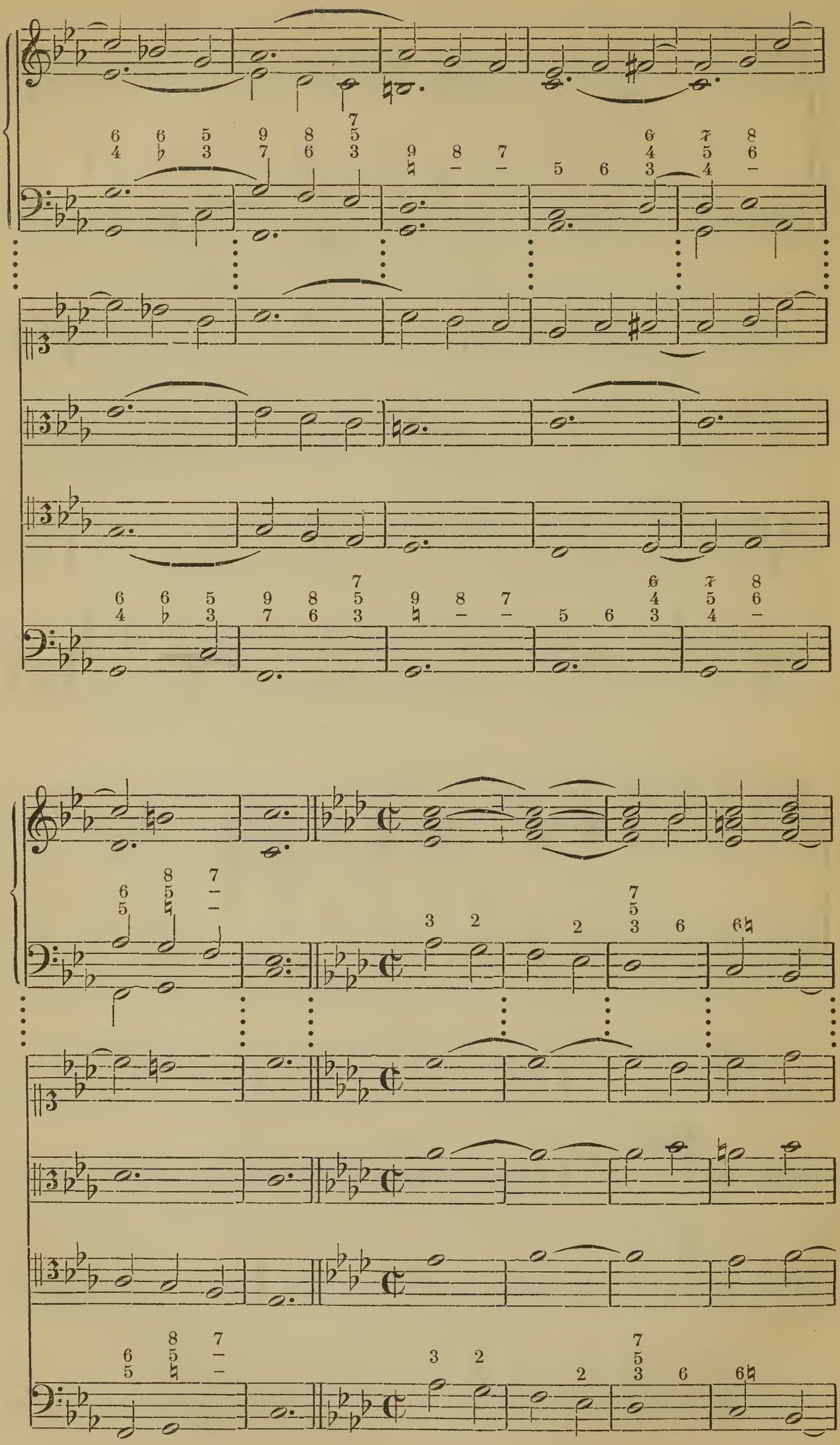


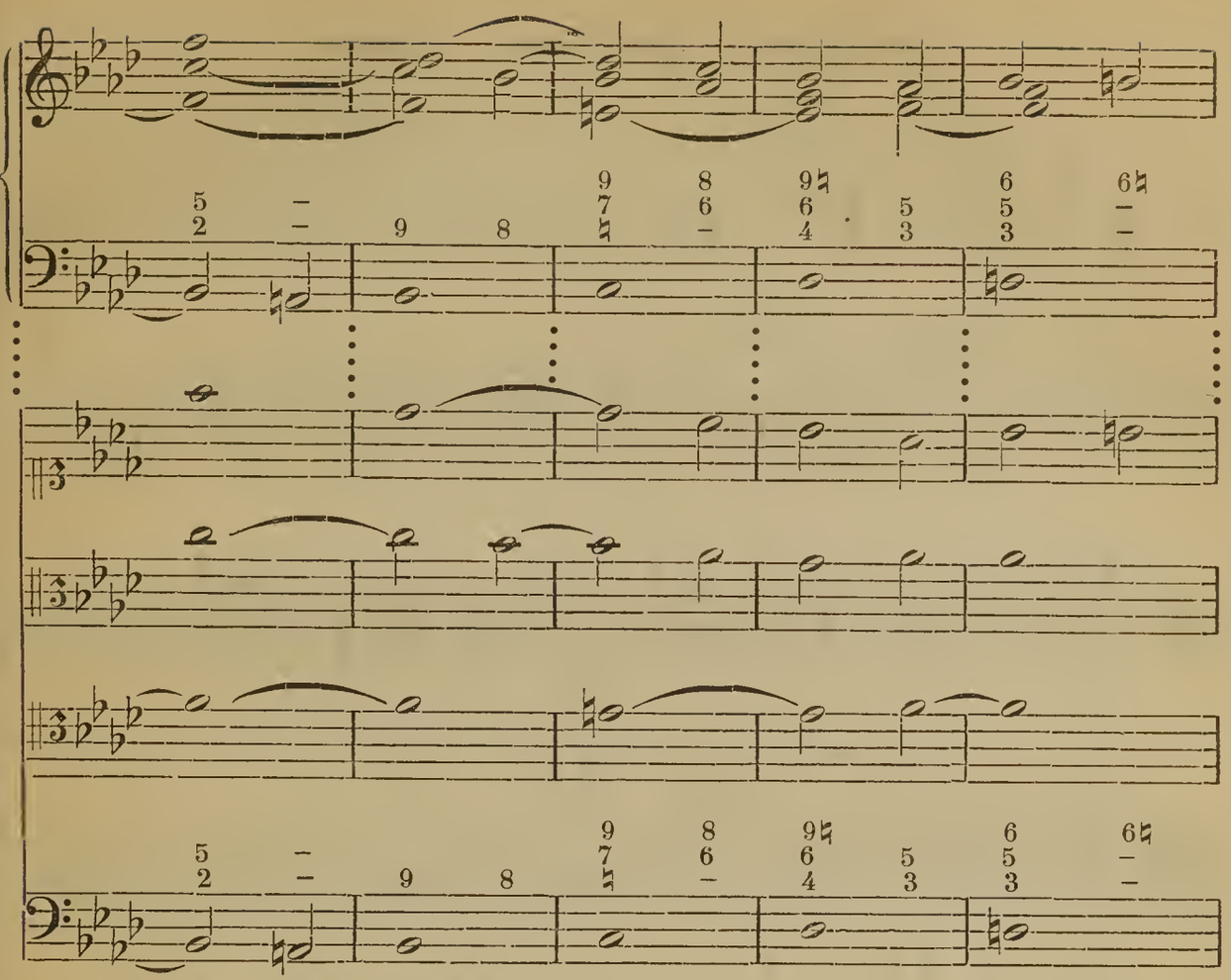


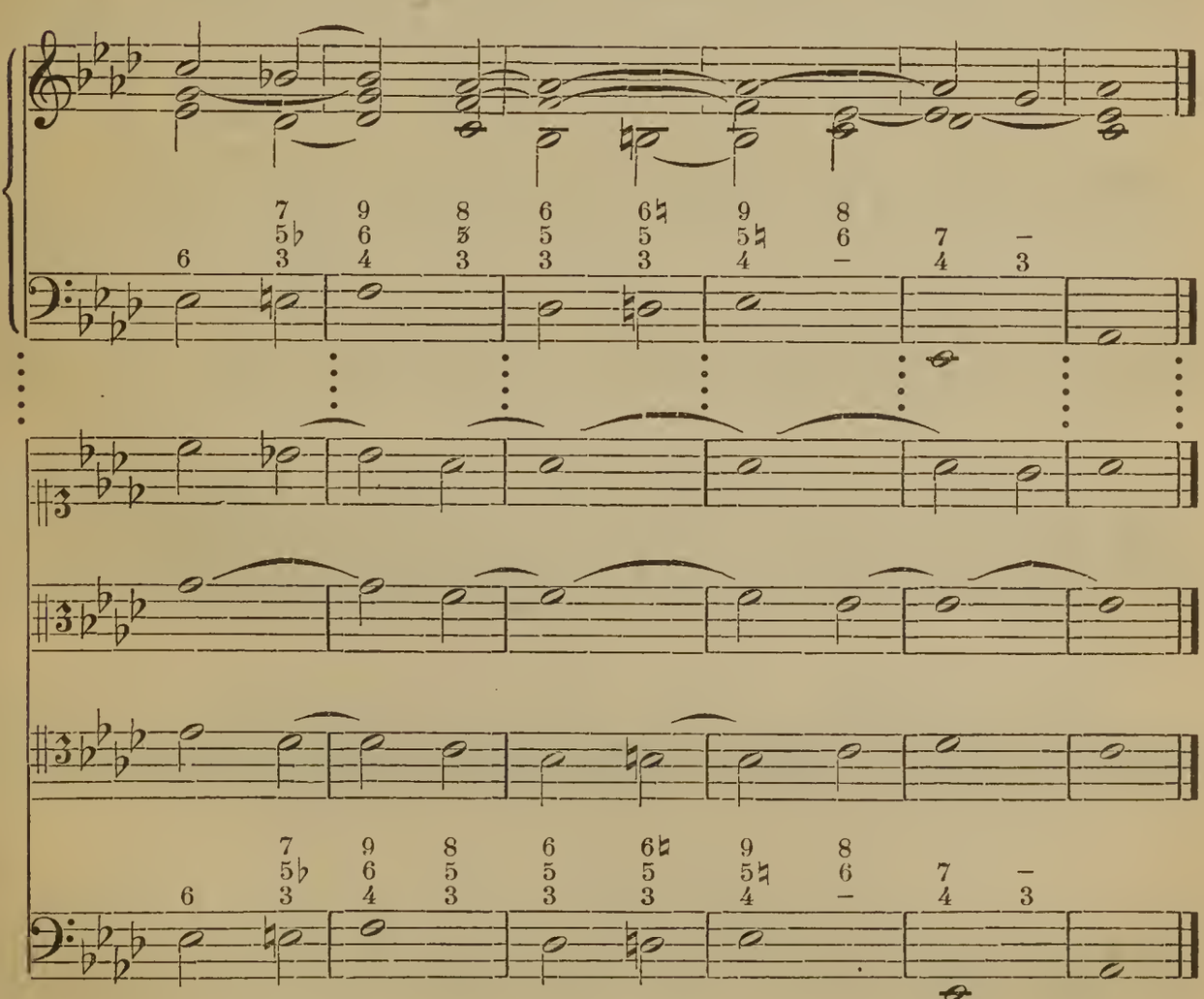




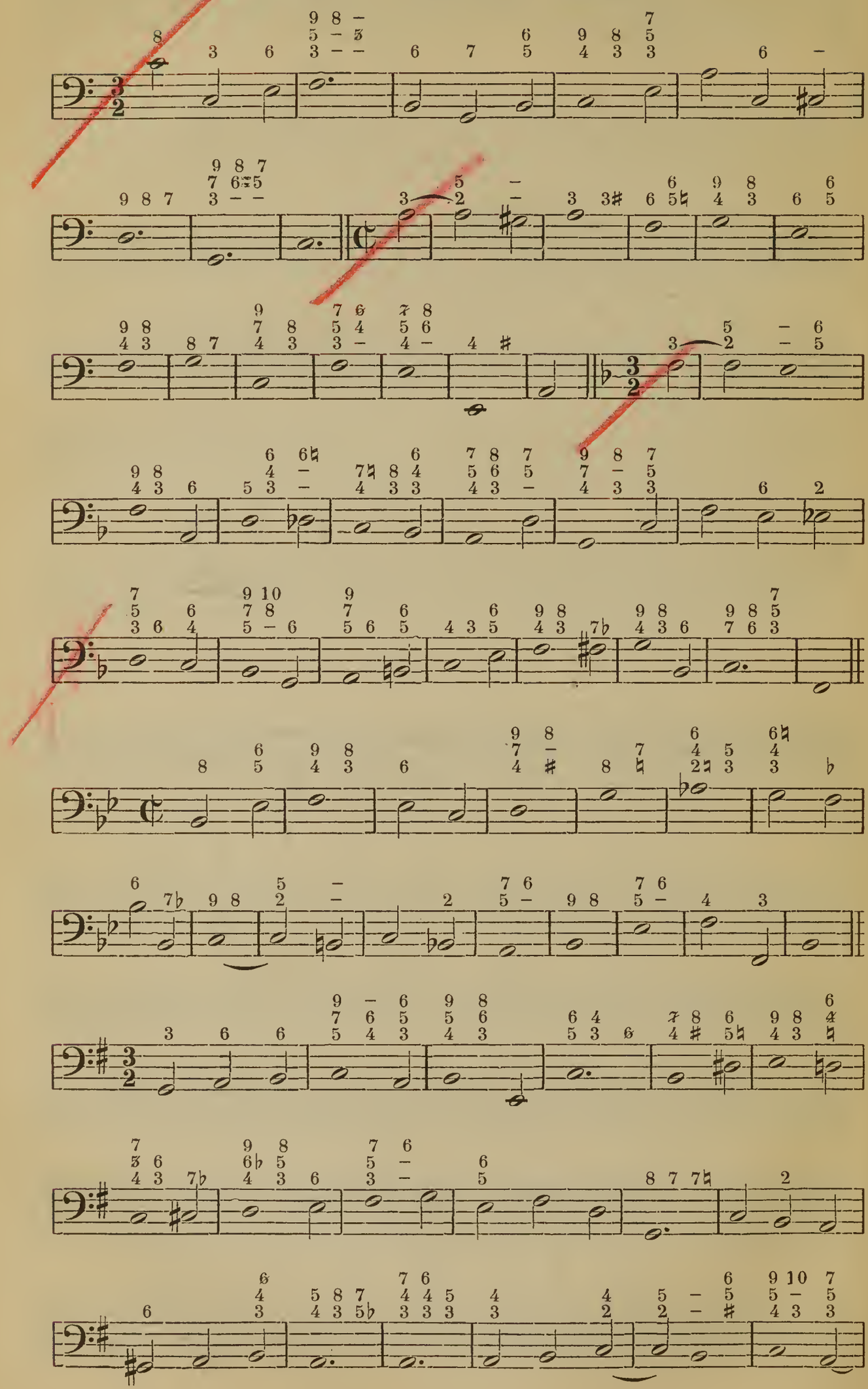


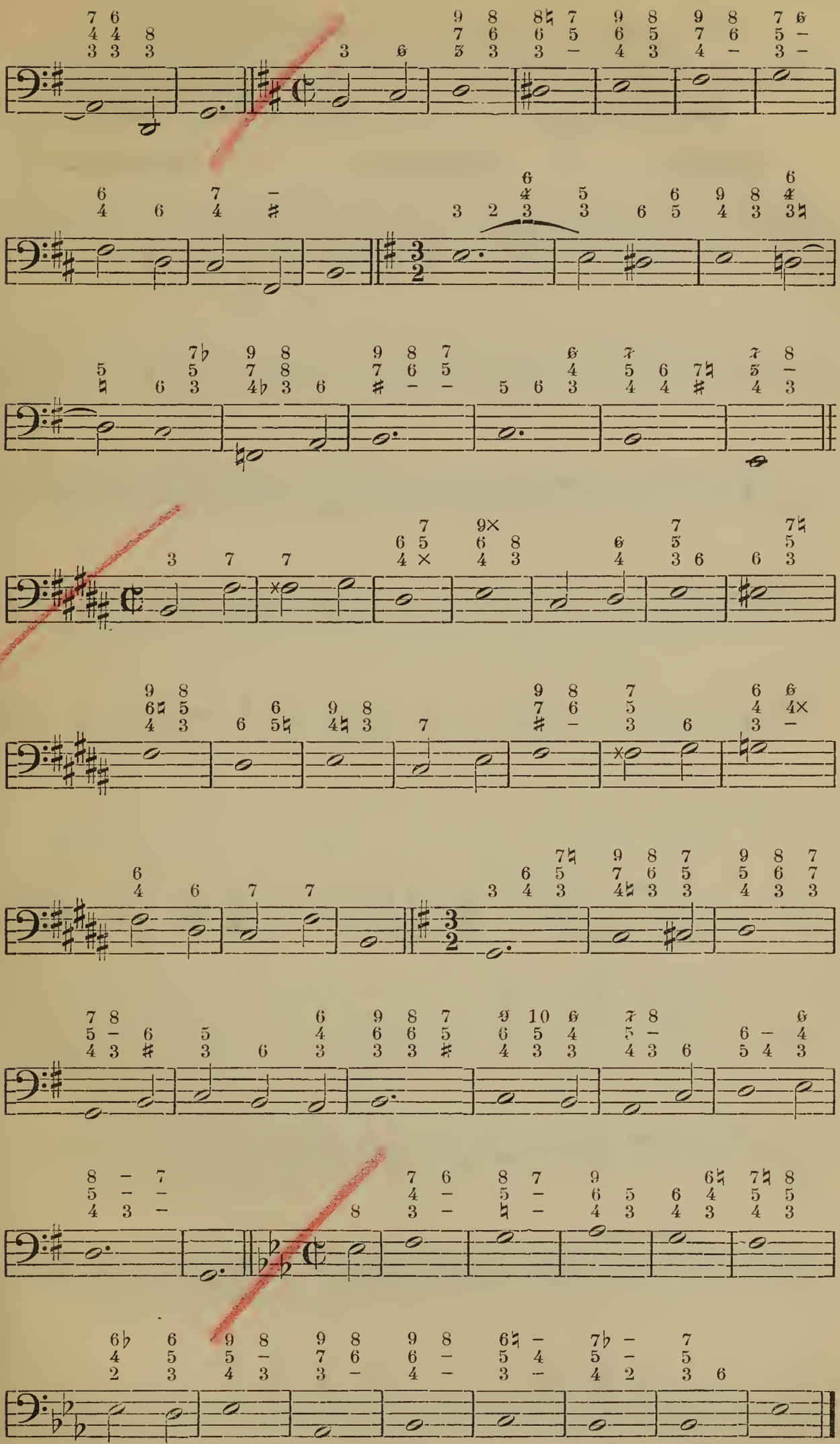






Aufgaben. Exercises. Devoirs.

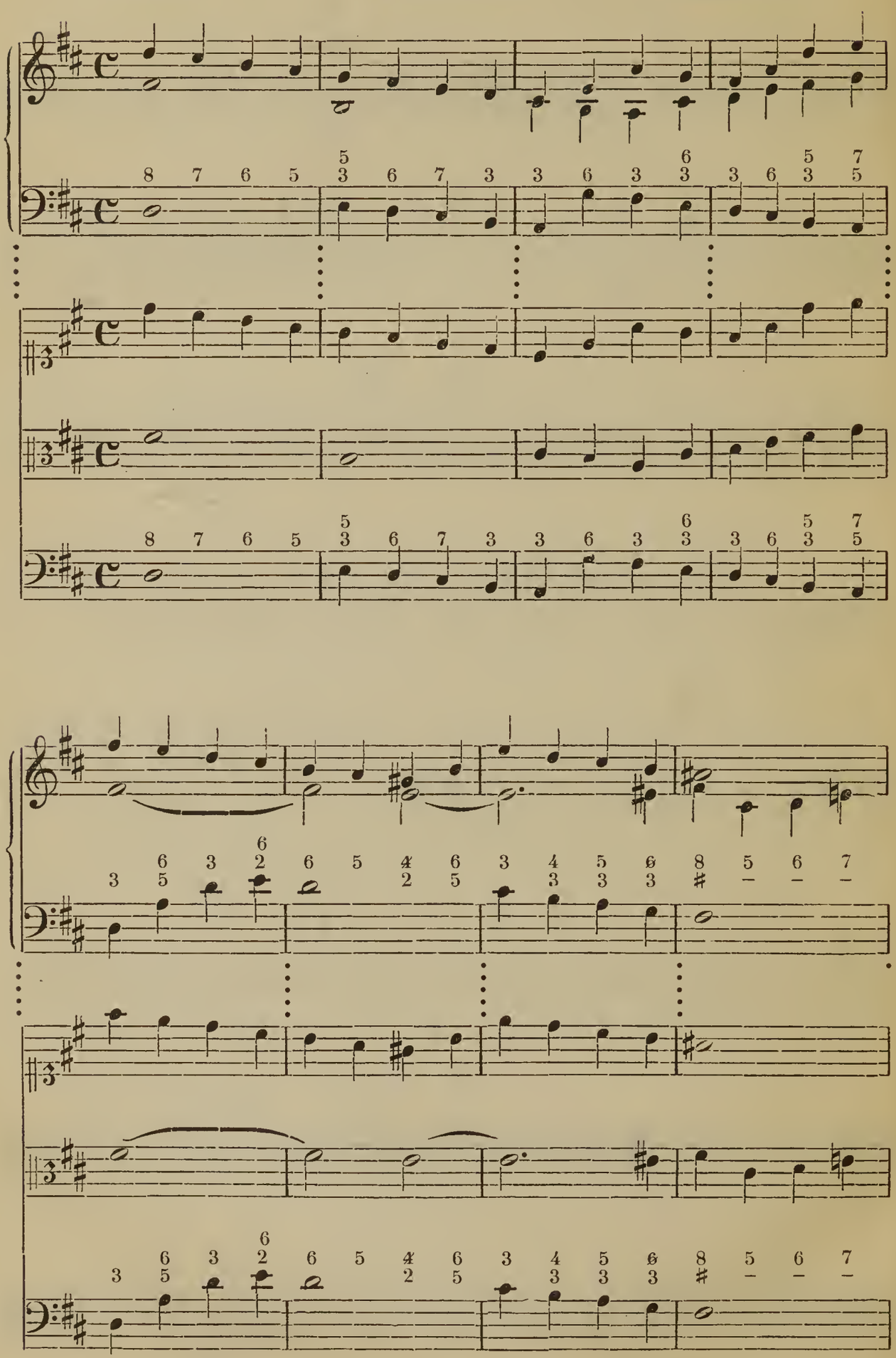


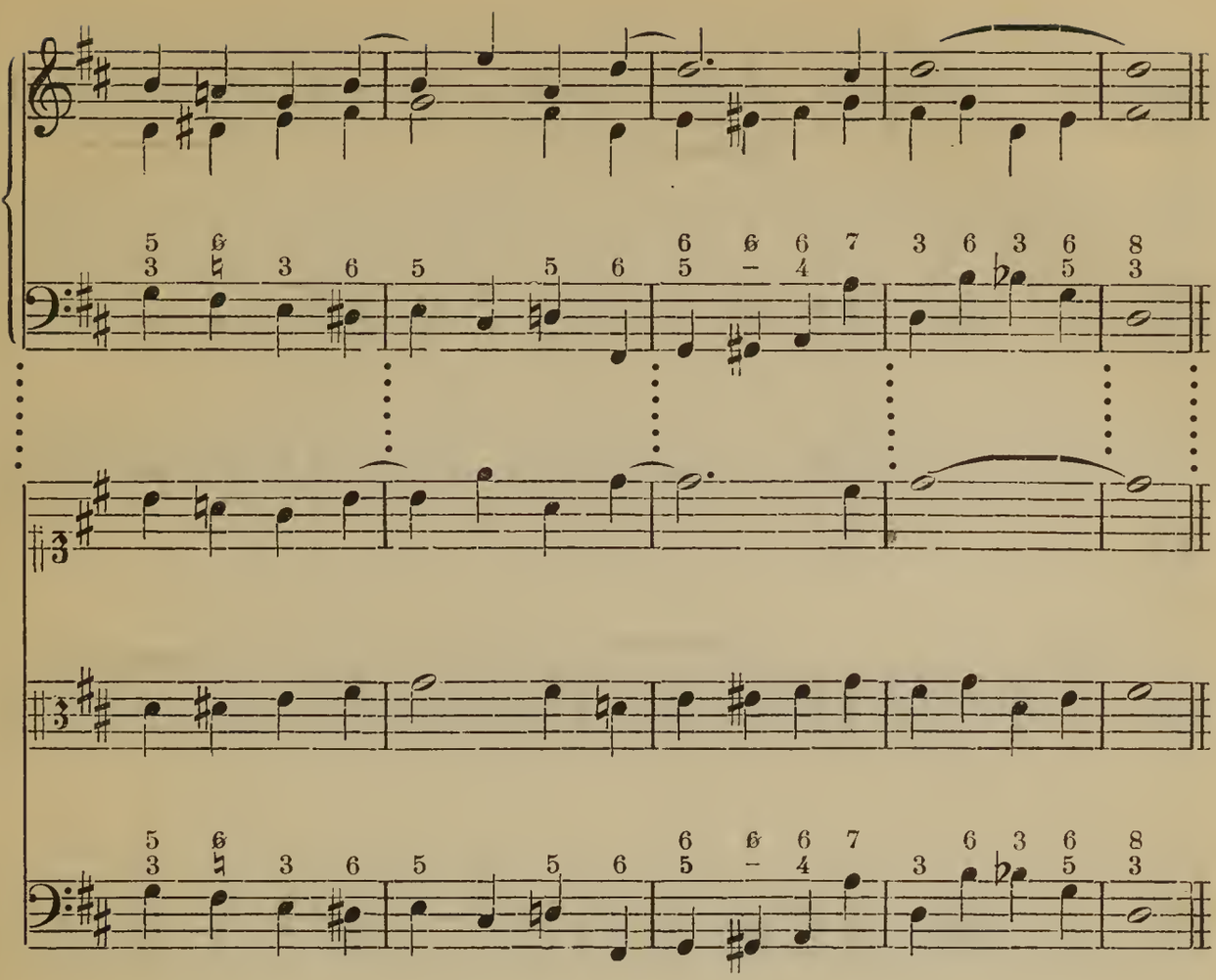


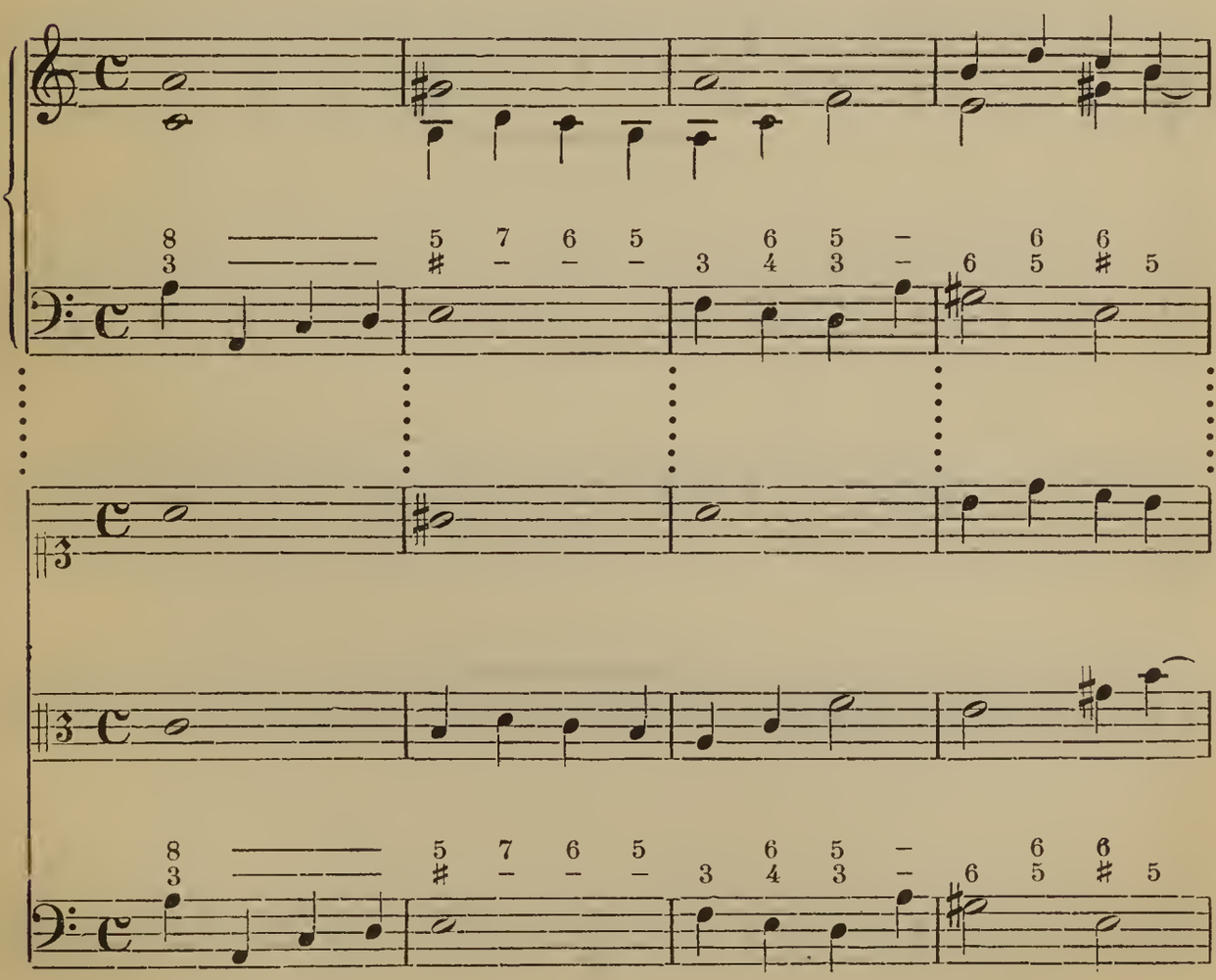
Durchgehende Noten im dreistimmigen Satze.

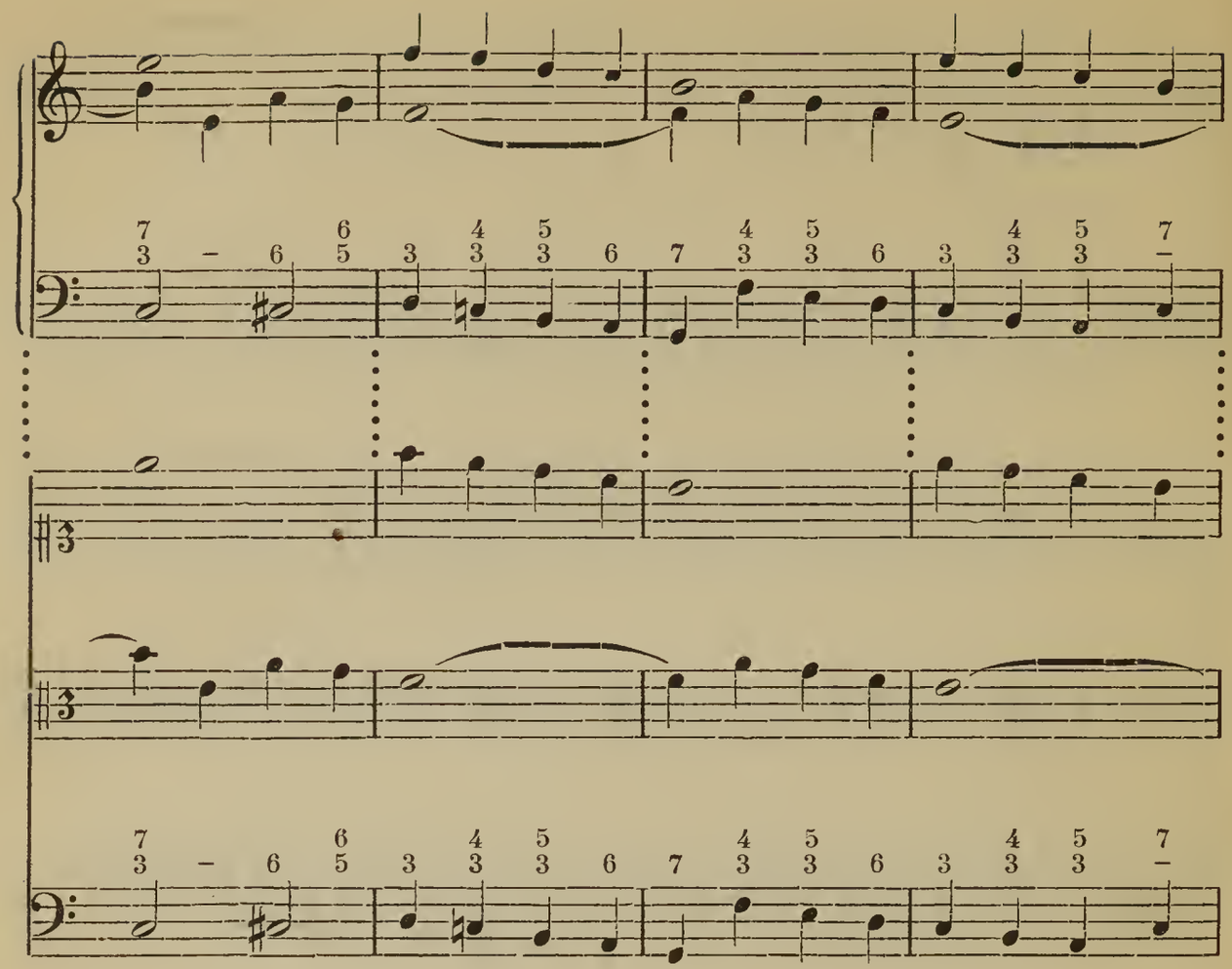
Passing Notes in Three Part-Writing. | Notes de passage dans le style a trois parties.

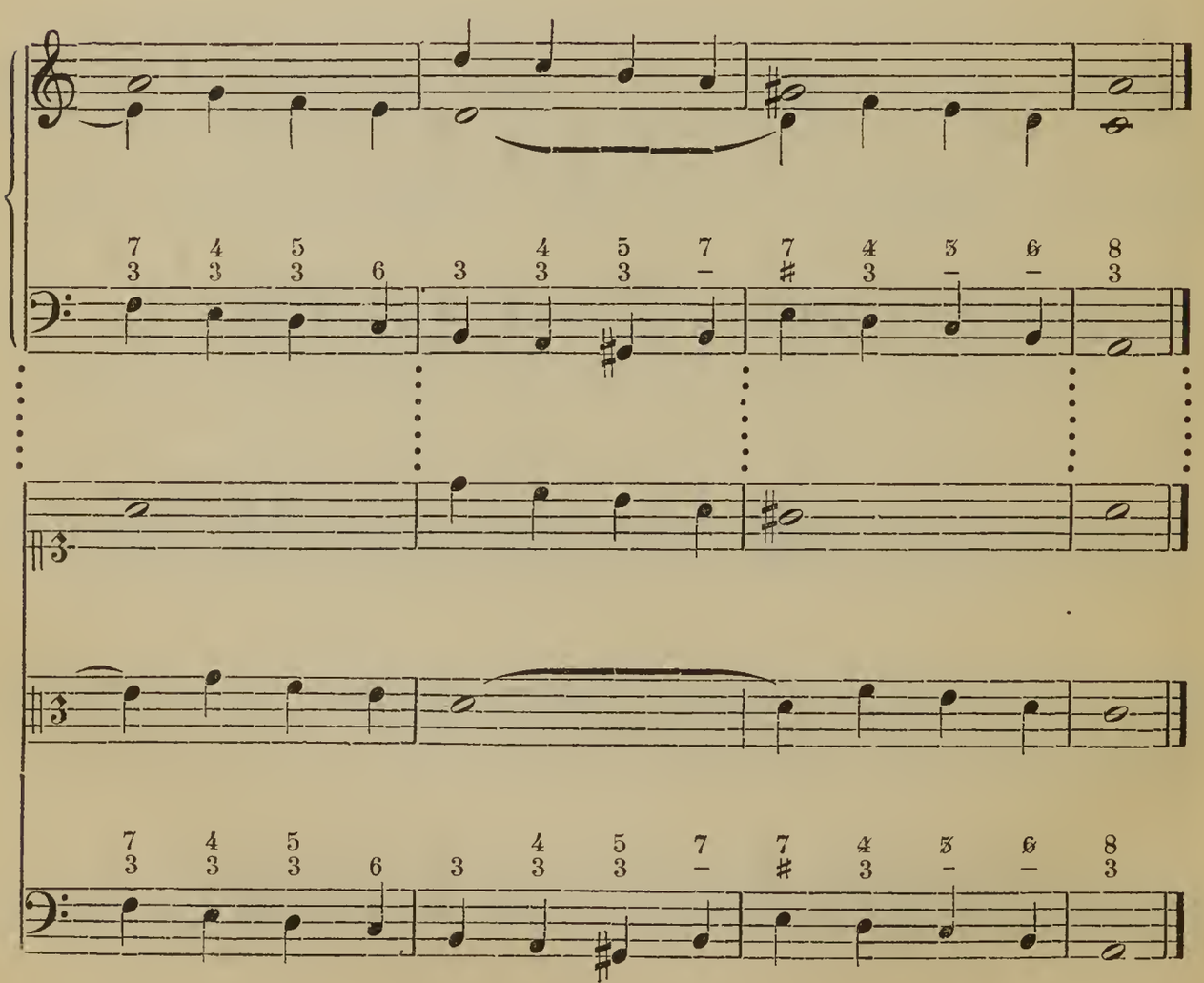
Beispiele. | **Examples.** | **Exemples.**



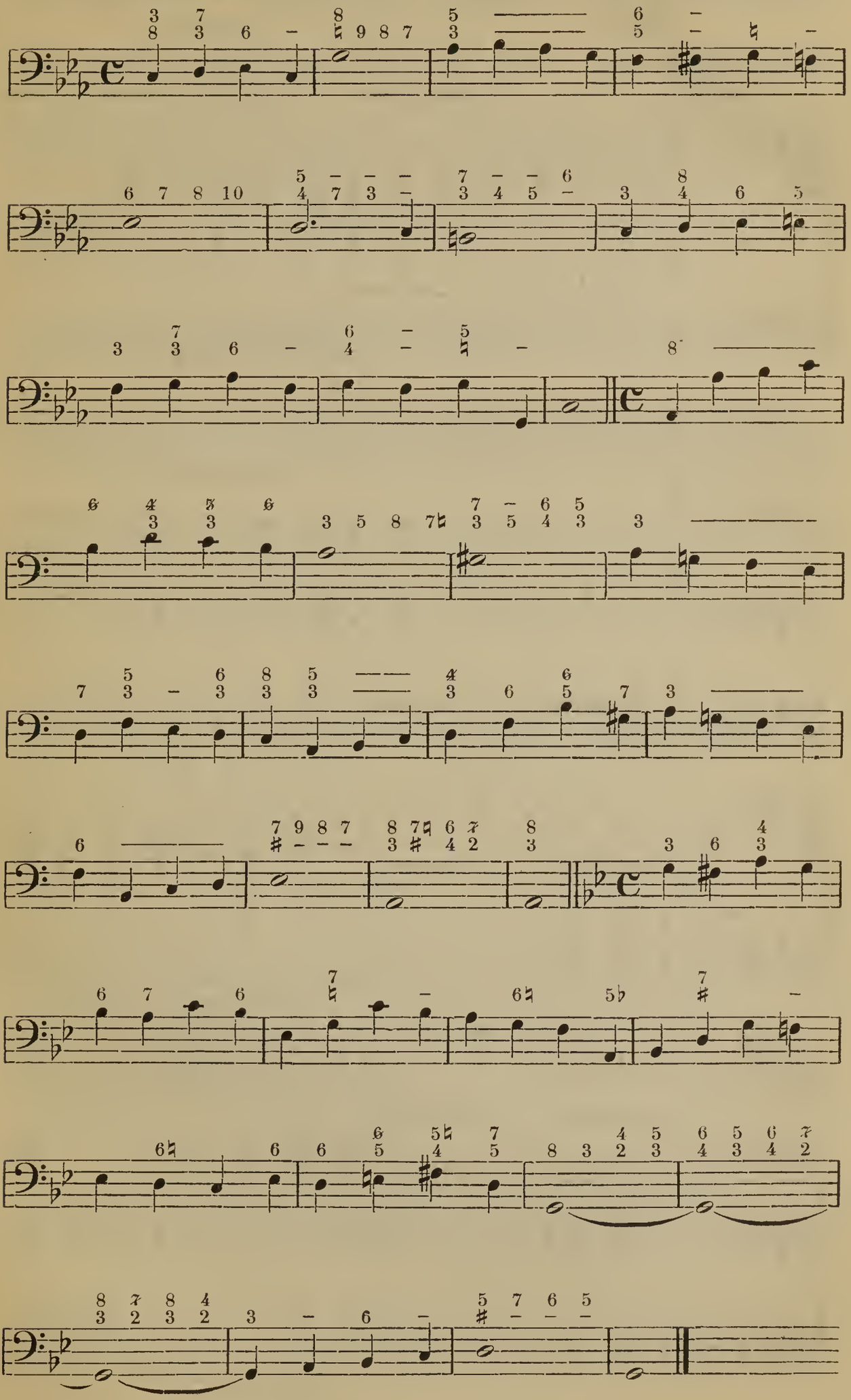








Aufgaben für dreistimmigen Satz.	Exercises in Three-part Writing.	Devoirs pour le style à trois parties.



Orgelpunkt und durchgehende Noten.

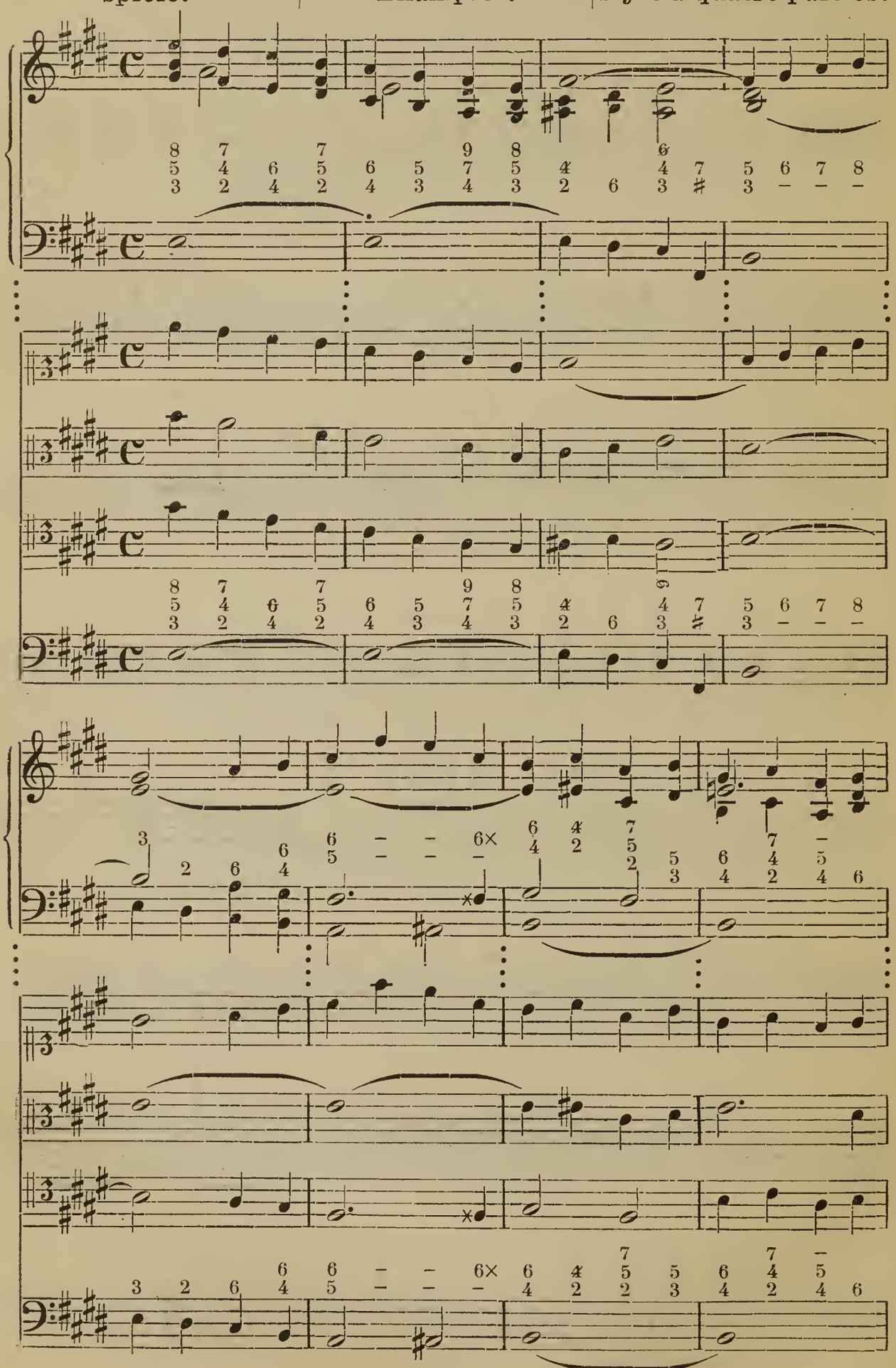
Organ-Point and Passing Notes.

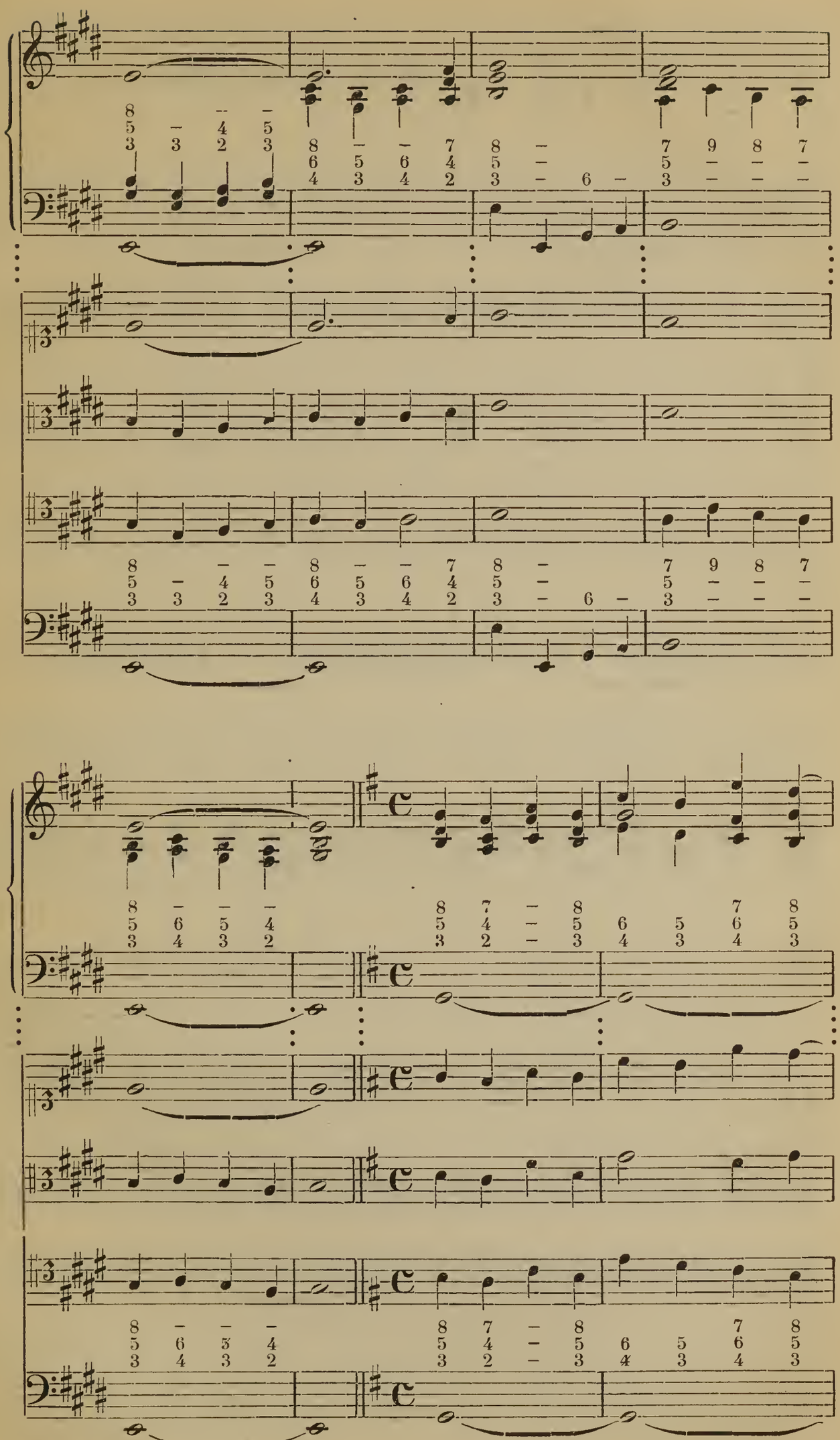
La pedale et les notes de passage.

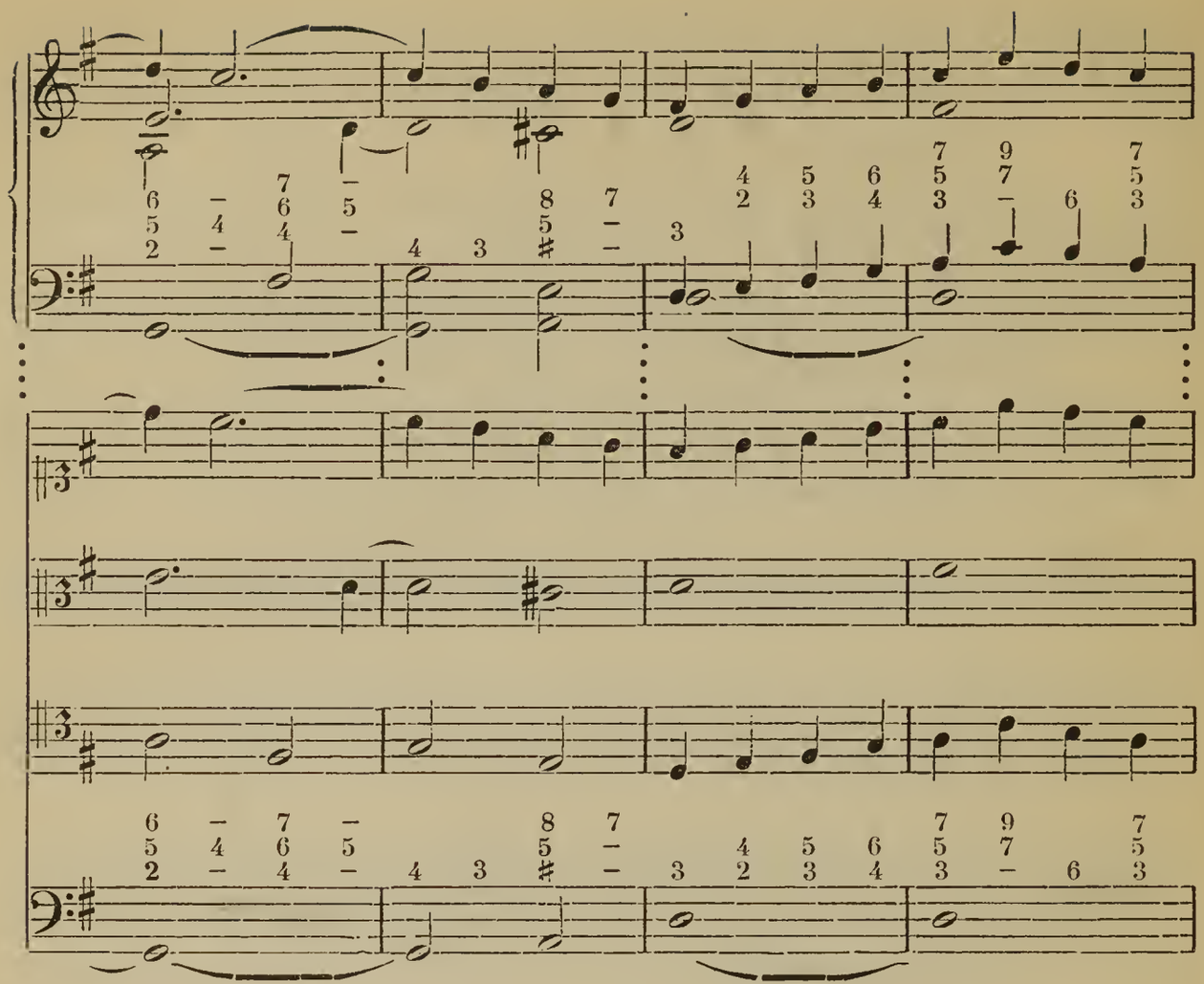
Vierstimmige Beispiele.

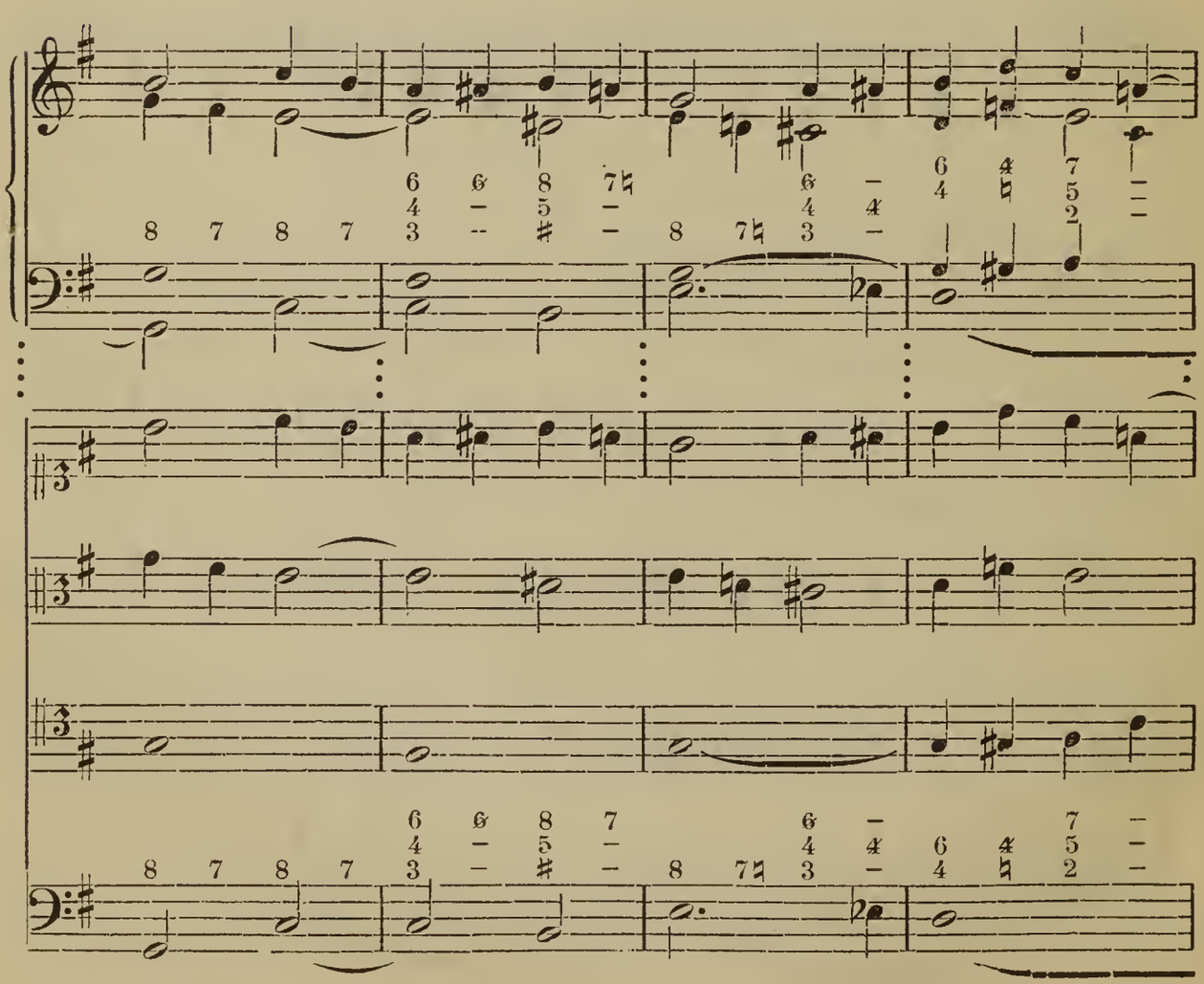
Four-part Writing Examples.

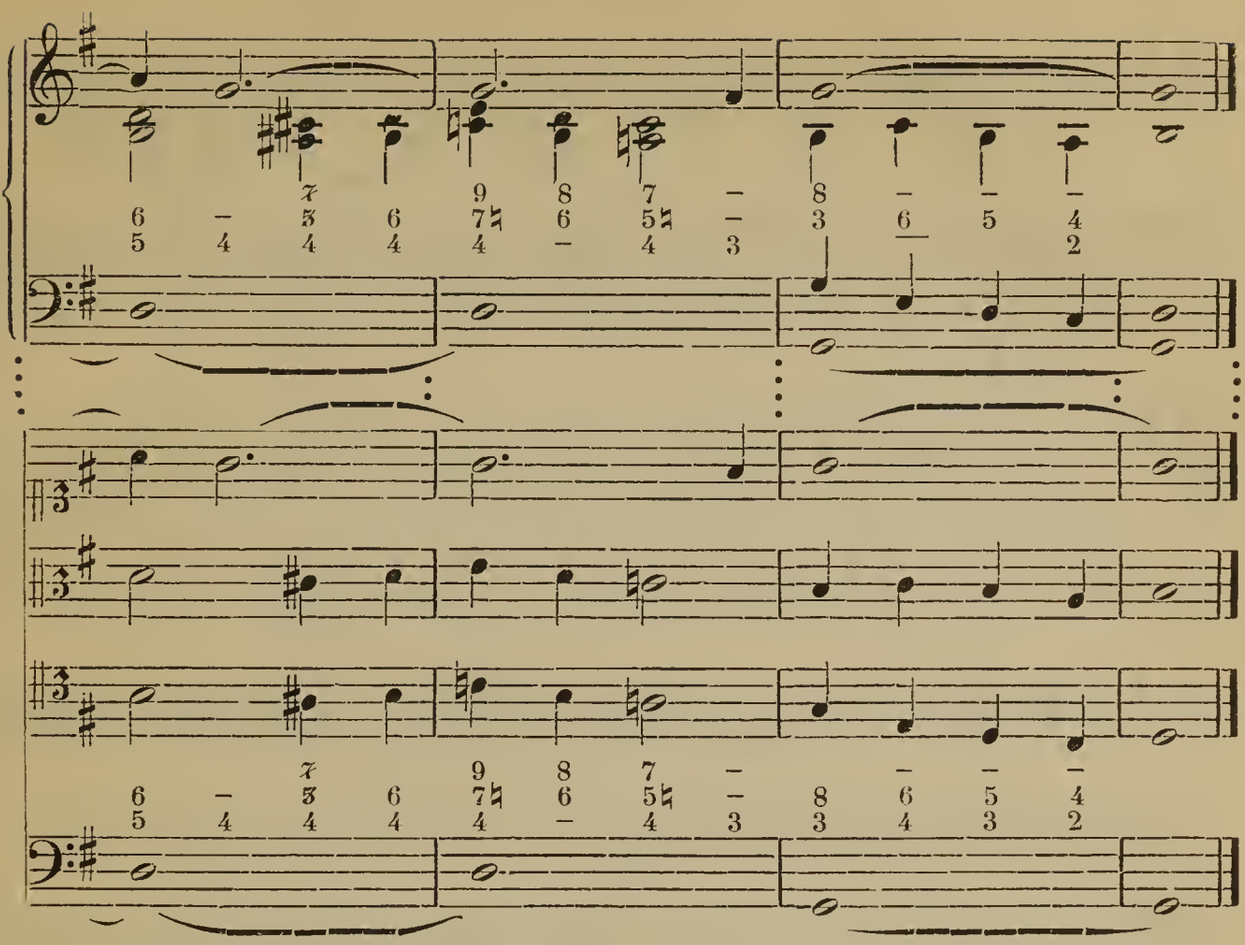
Exemples dans le style à quatre parties.



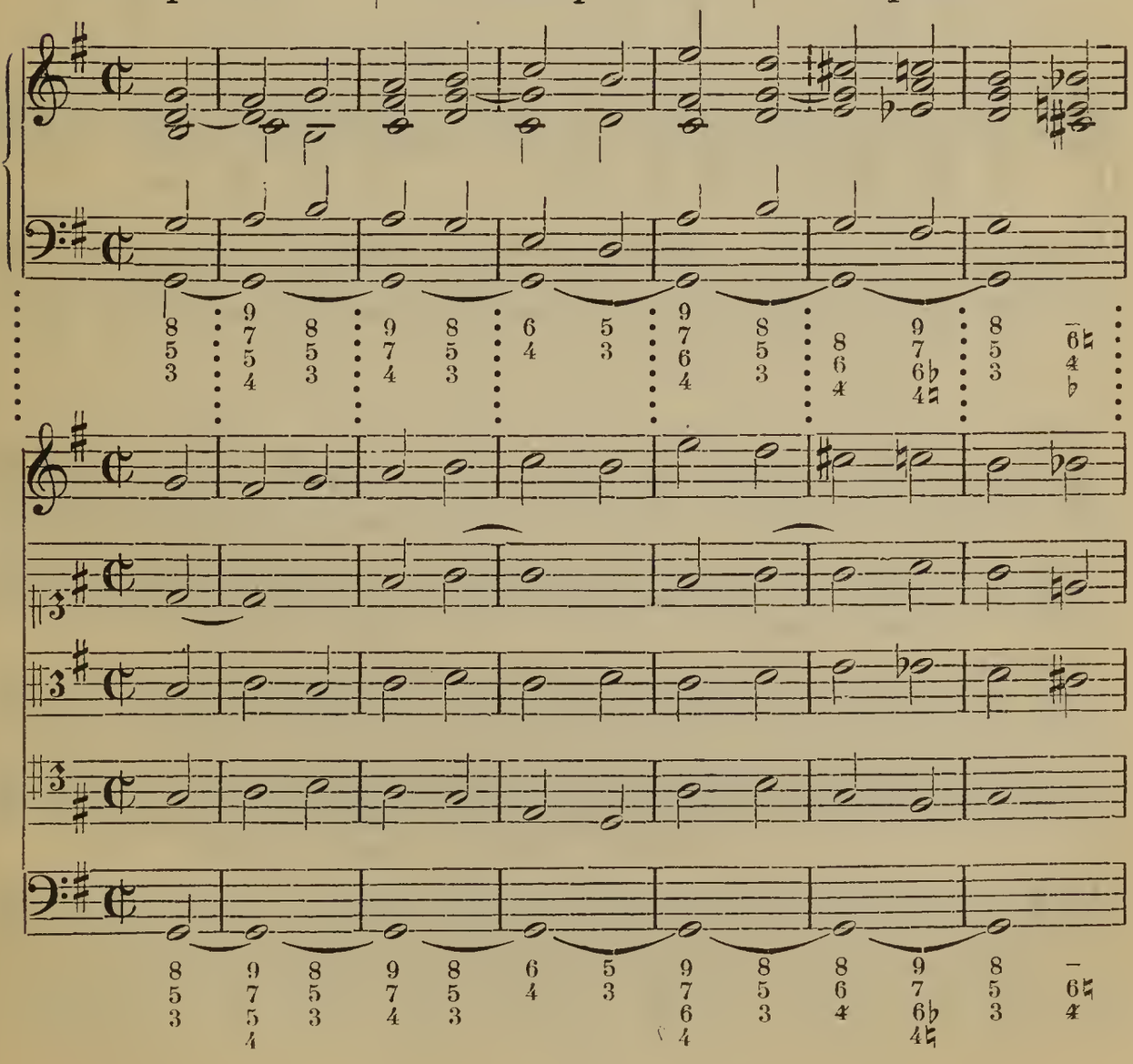


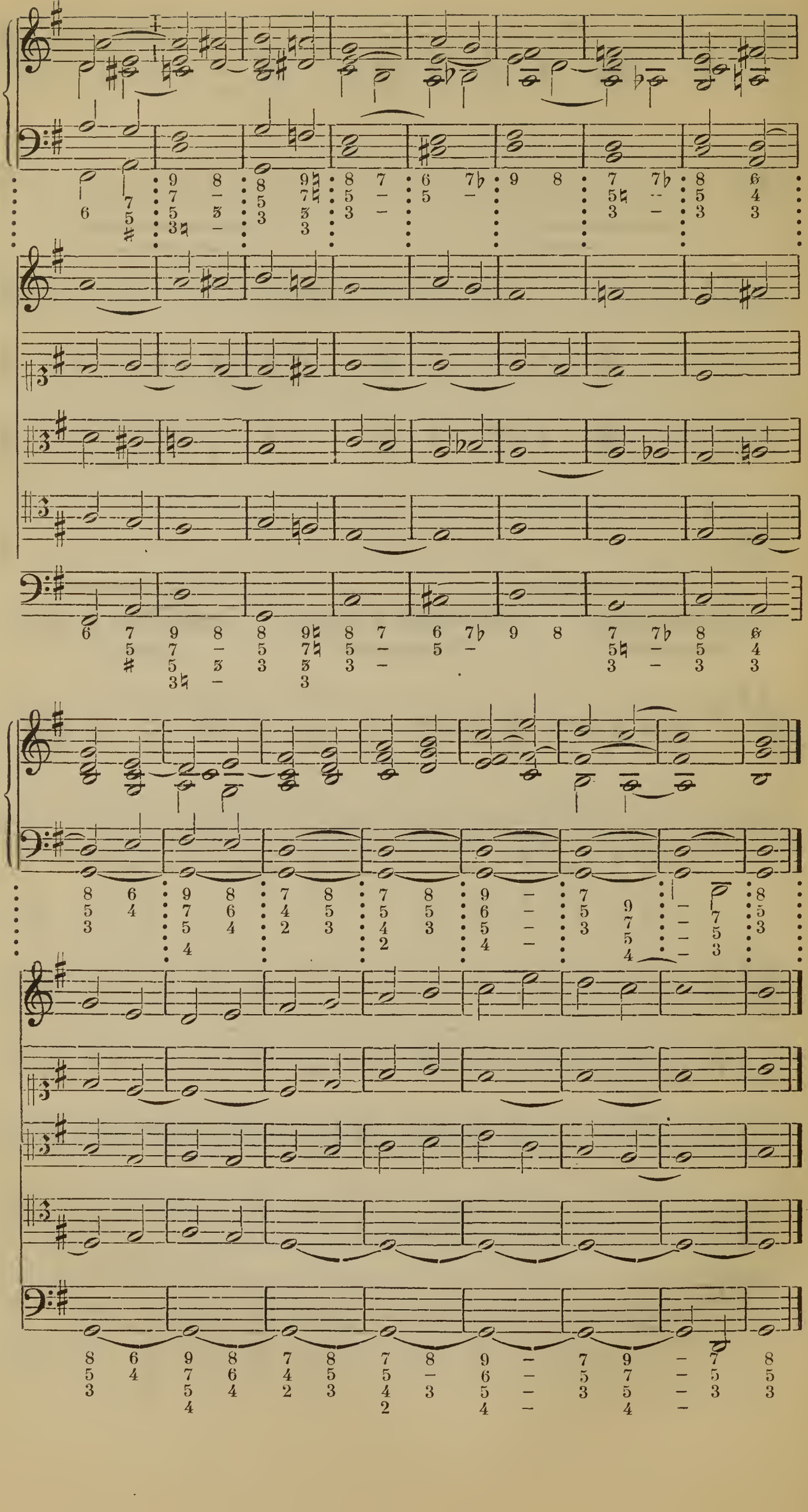




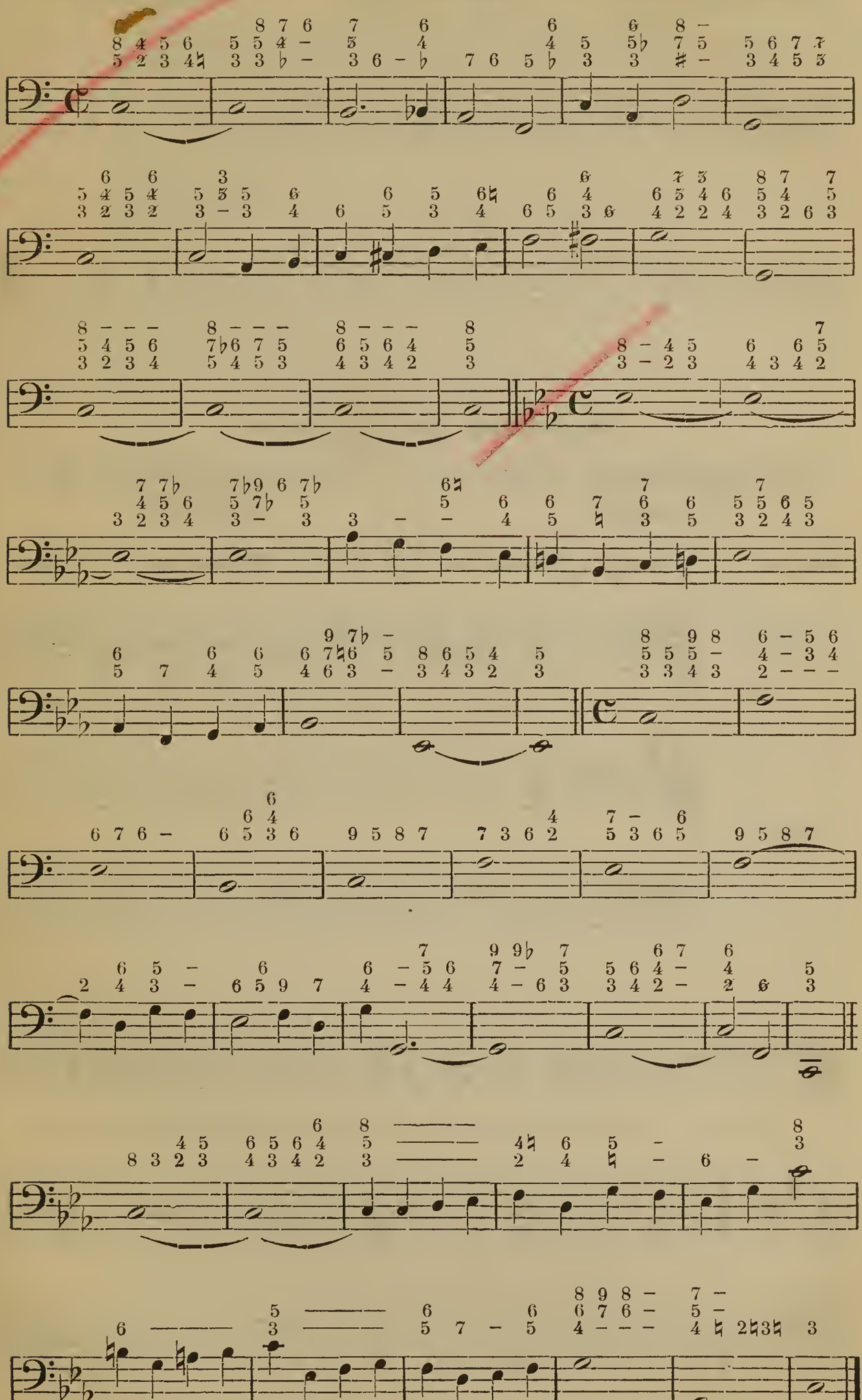


Fünfstimmige Beispiele. | **Five-part Writing Examples.** | **Exemples à cinq parties.**

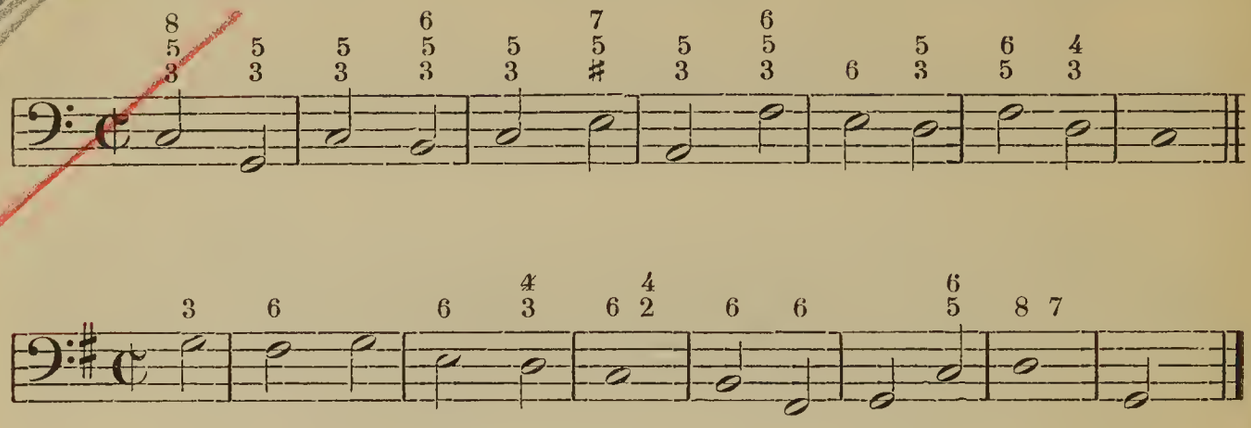




Aufgaben für vierstimmigen Satz.	Exercises in four-part Writing.	Devoirs dans le style à quatre parties.



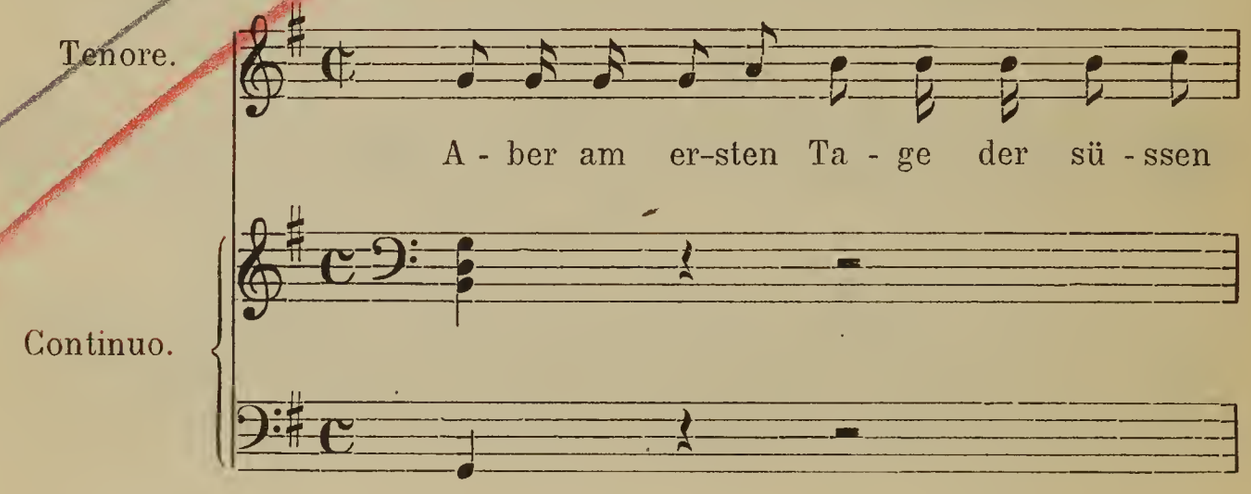
Aufgaben für fünfstimmigen Satz. | **Exercises in five-part Writing.** | **Devoirs dans le style à cinq parties.**

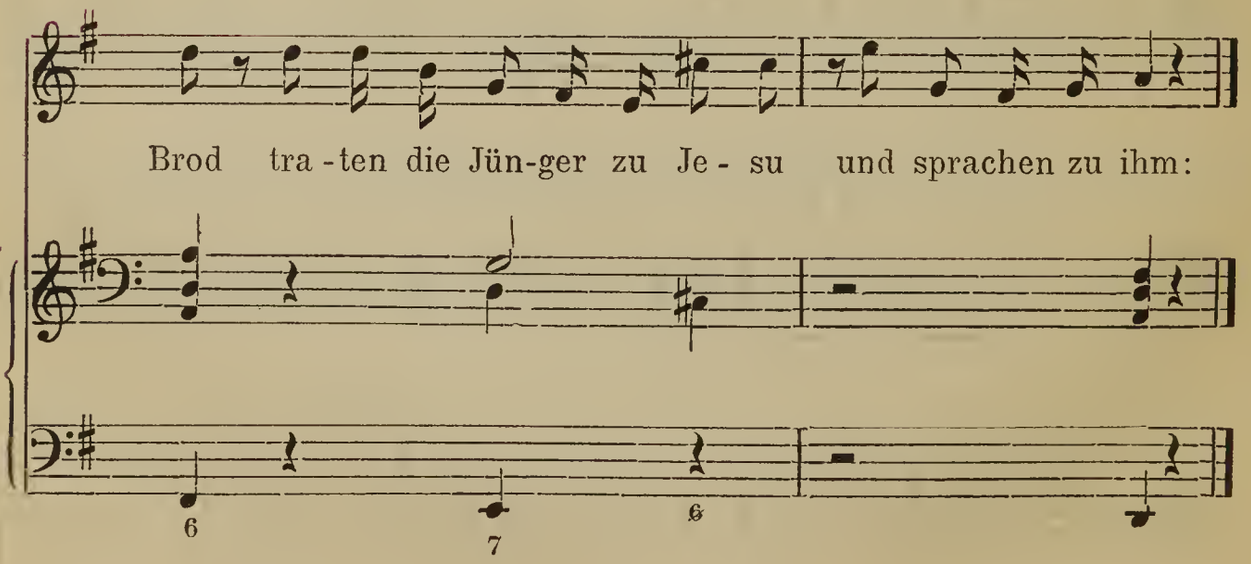


Begleitung des Recitativs.

Accompaniment of the Recitative. | L'accompagnement du Récitatif.

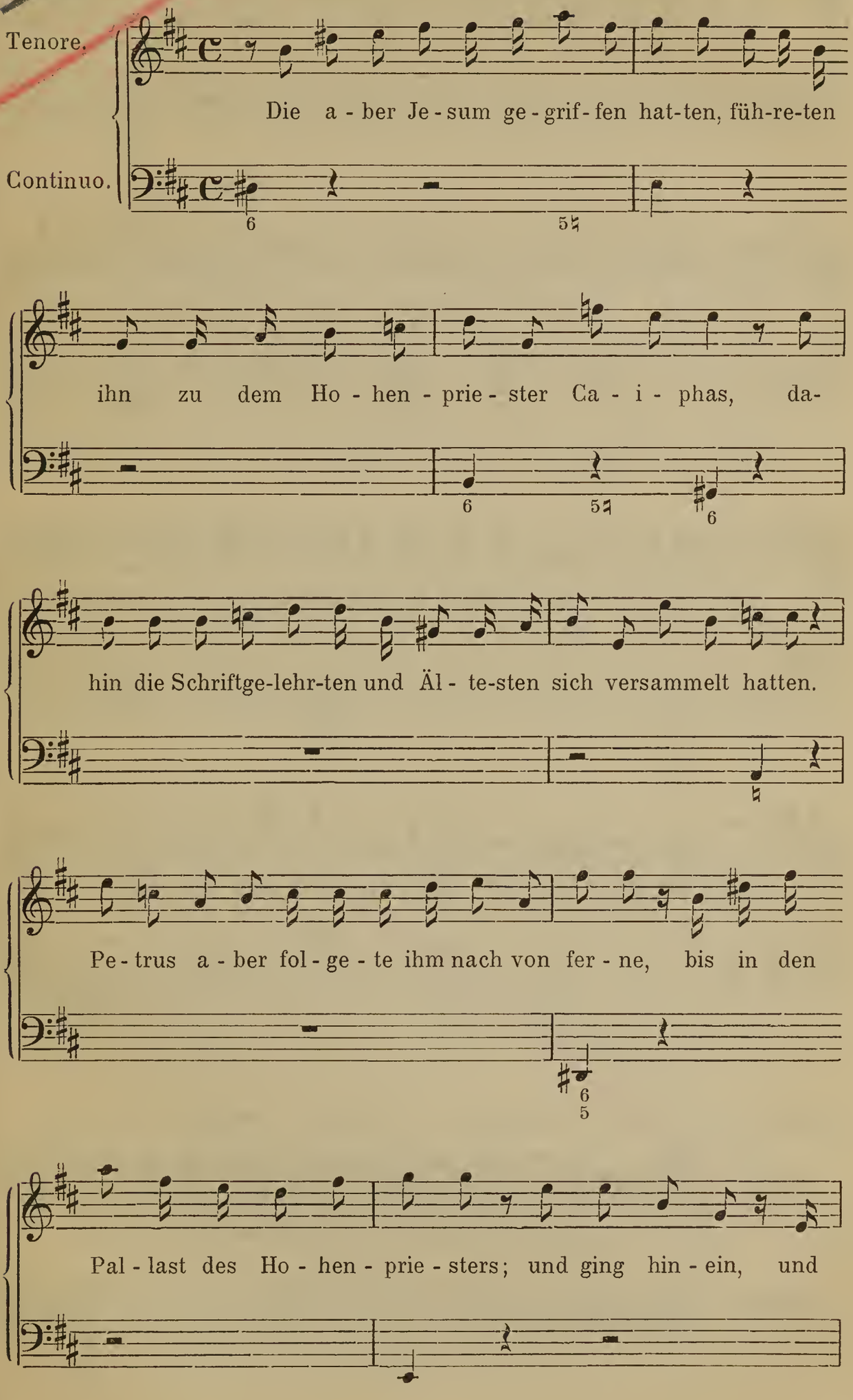
Beispiel. (J. S. Bach.) | **Example.** (J. S. Bach.) | **Exemple.** (J. S. Bach.)

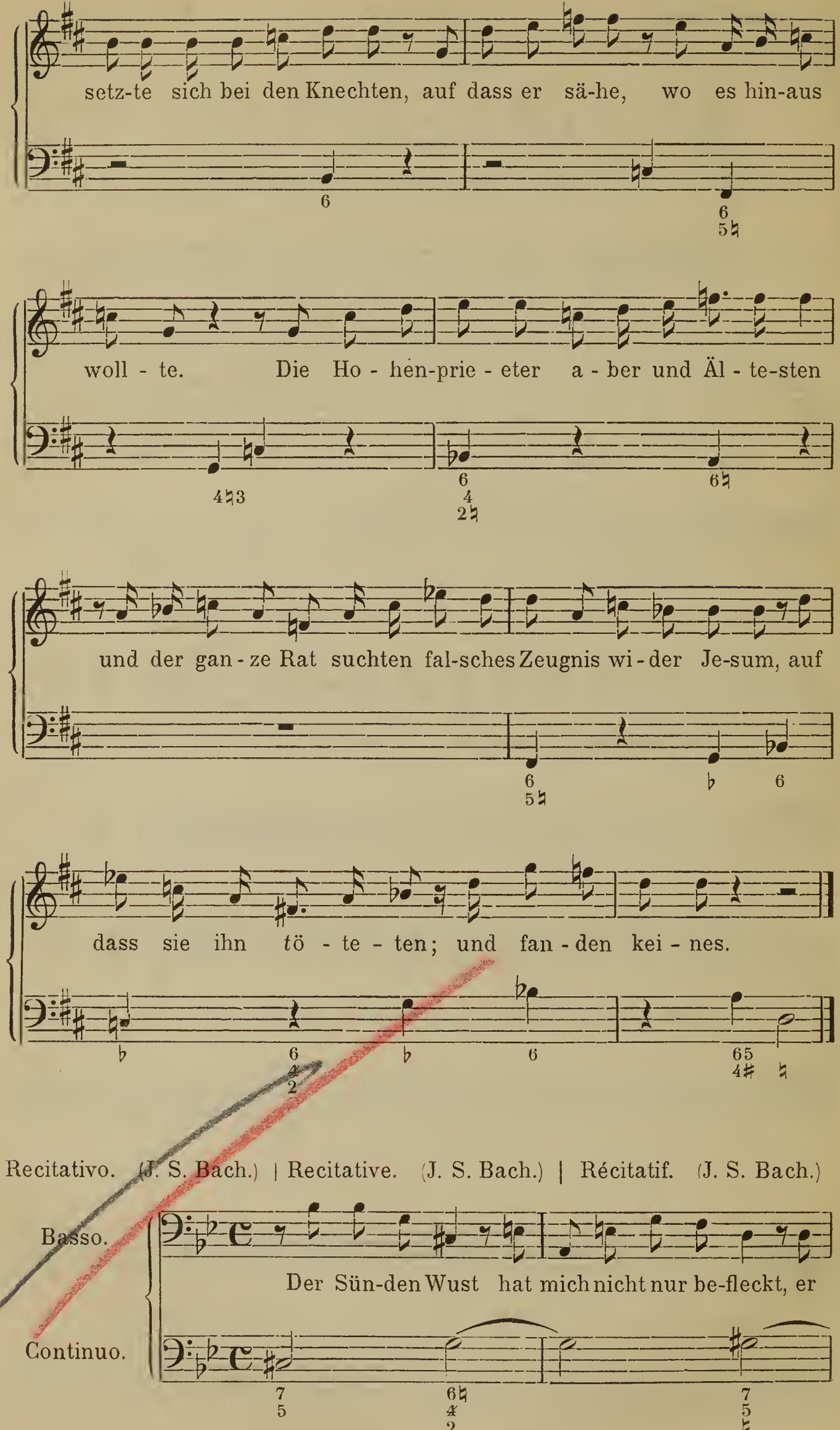


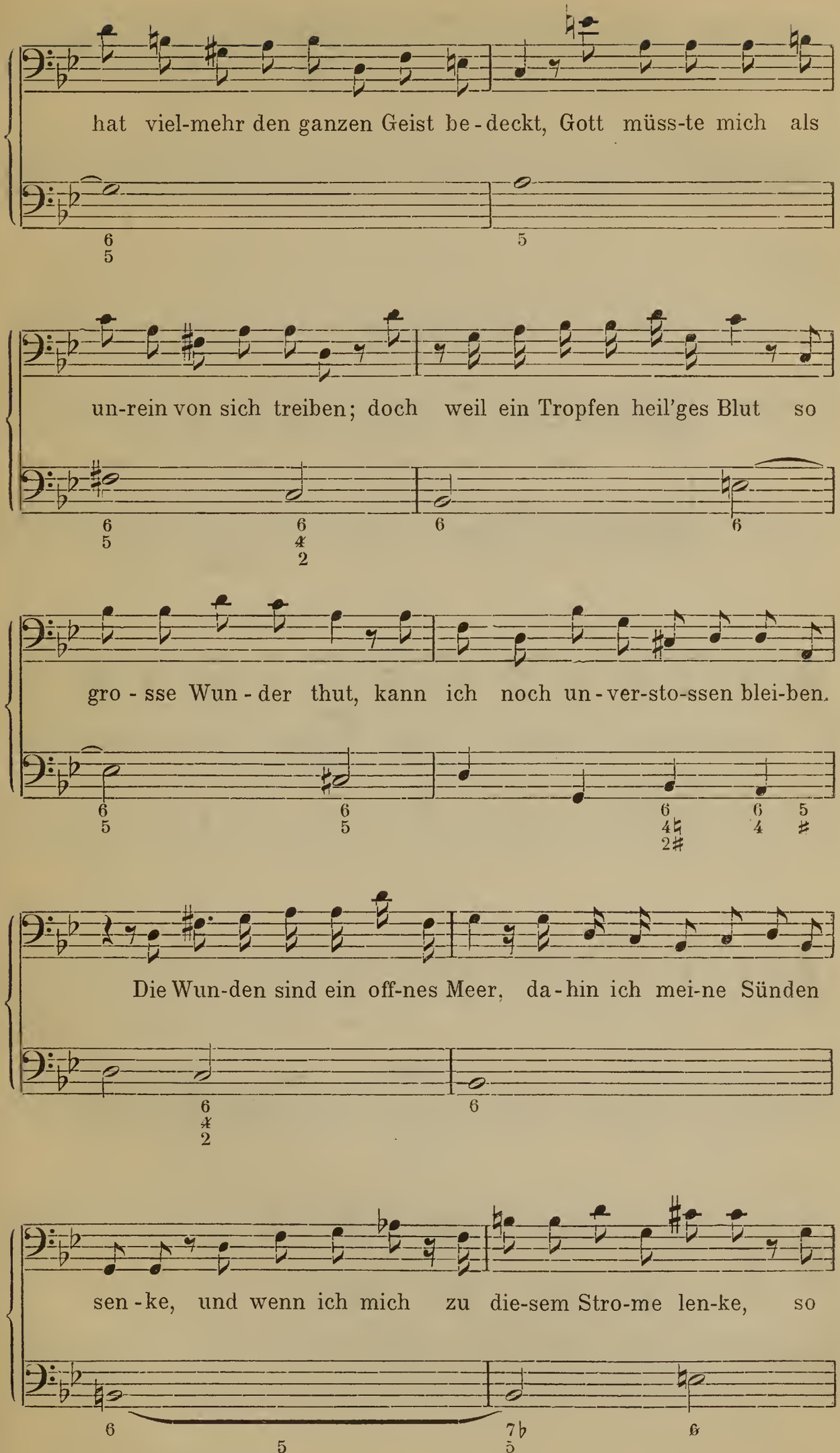


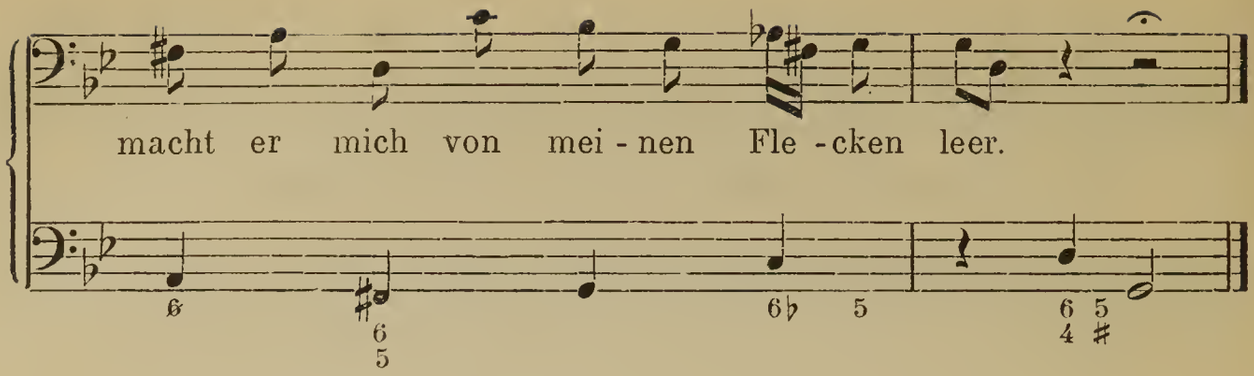
Aufgaben. | **Exercises.** | **Devoirs.**

Recitativo. (J. S. Bach.) | Recitative. (J. S. Bach.) | Récitatif. (J. S. Bach.)

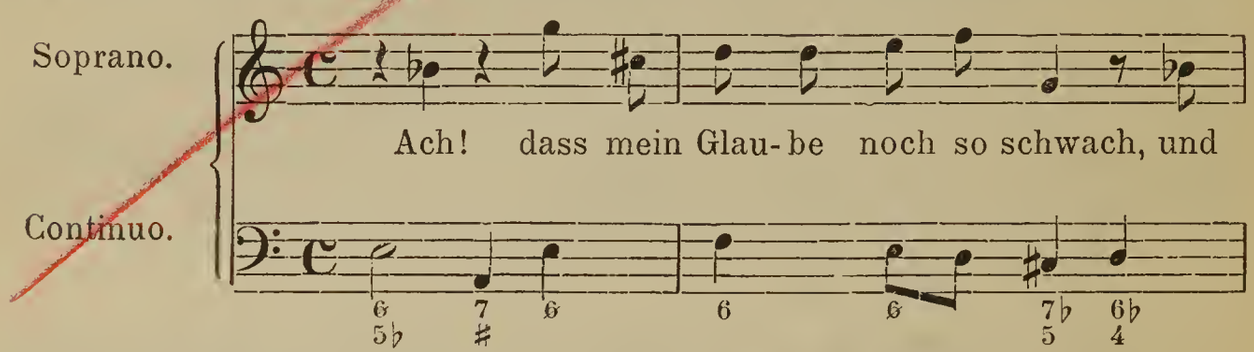


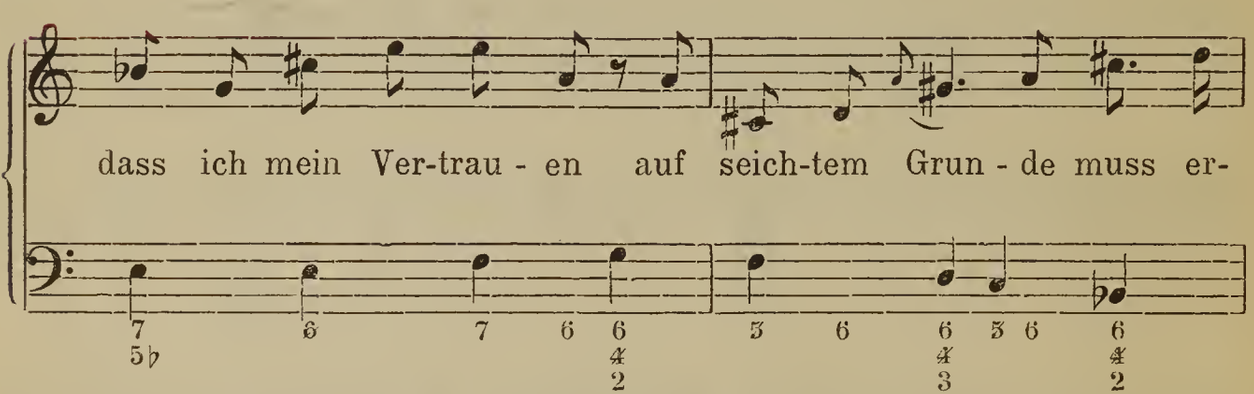

setz-te sich bei den Knechten, auf dass er sä-he, wo es hin-aus
woll - te. Die Ho - hen-prie - eter a - ber und Äl - te-sten
und der gan - ze Rat suchten fal-sches Zeugnis wi - der Je-sum, auf
dass sie ihn tö - te - ten; und fan - den kei - nes.
Recitativo. (J. S. Bach.) | Recitative. (J. S. Bach.) | Récitatif. (J. S. Bach.)
Basso.
Der Sün-den Wust hat mich nicht nur be-fleckt, er
Continuo.

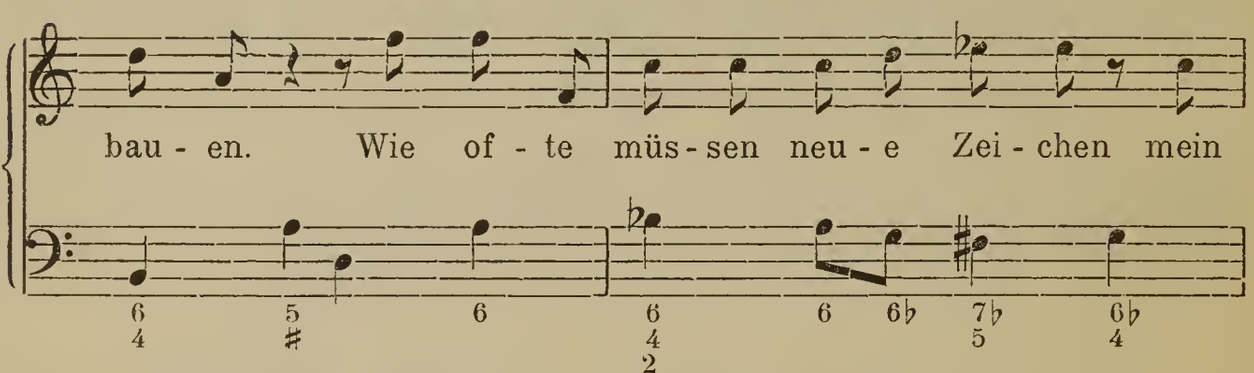

hat viel-mehr den ganzen Geist be-deckt, Gott müss-te mich als
un-rein von sich treiben; doch weil ein Tropfen heil'ges Blut so
gro-sse Wun-der thut, kann ich noch un-ver-sto-ssen blei-ben.
Die Wun-den sind ein off-nes Meer, da-hin ich mei-ne Sünden
sen-ke, und wenn ich mich zu die-sem Stro-me len-ke, so

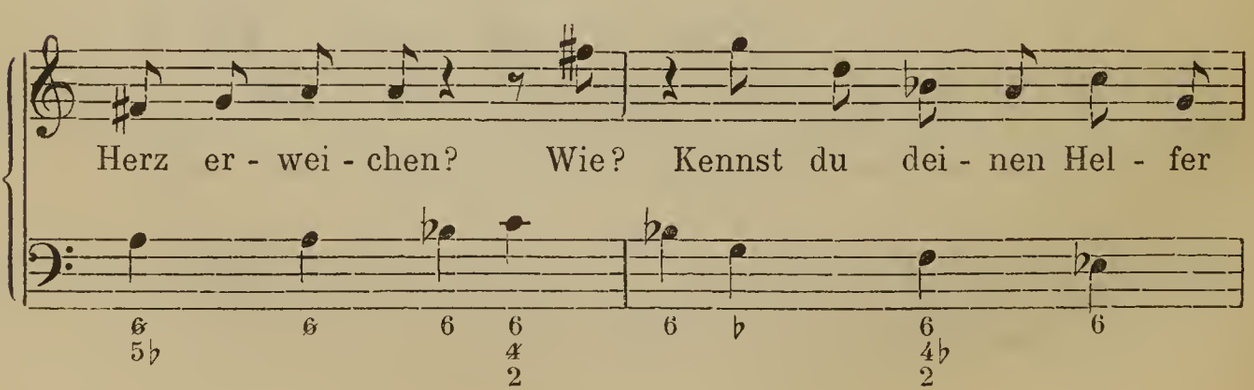


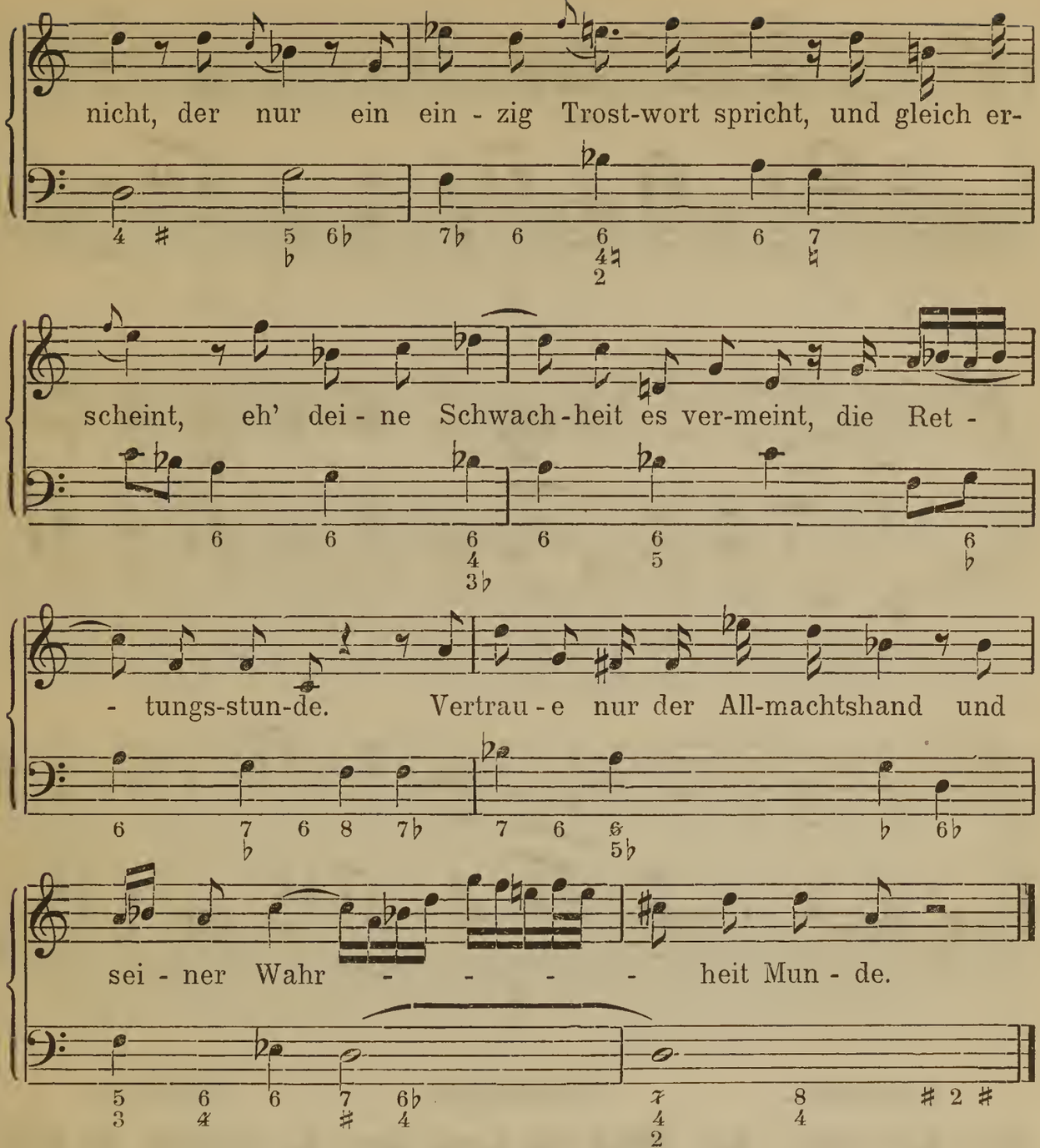
Recitativo a battuta. (J. S. Bach.) | Recitative a battuta. (J. S. Bach.) | Récitatif à battuta (en mesure). (J. S. Bach.)







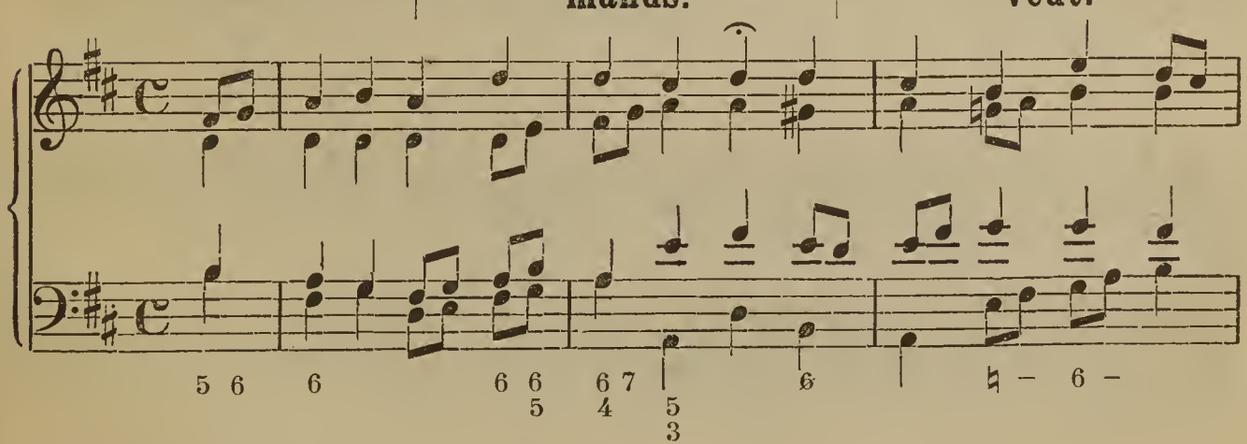


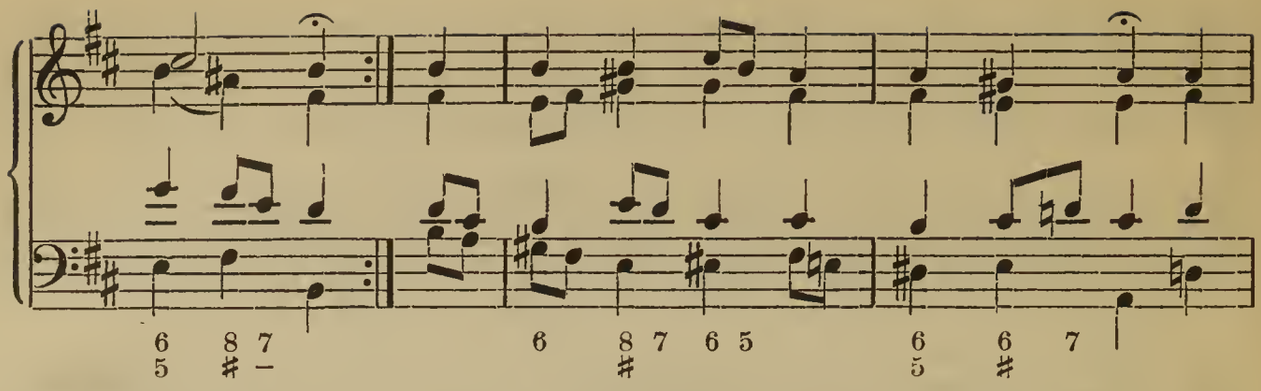


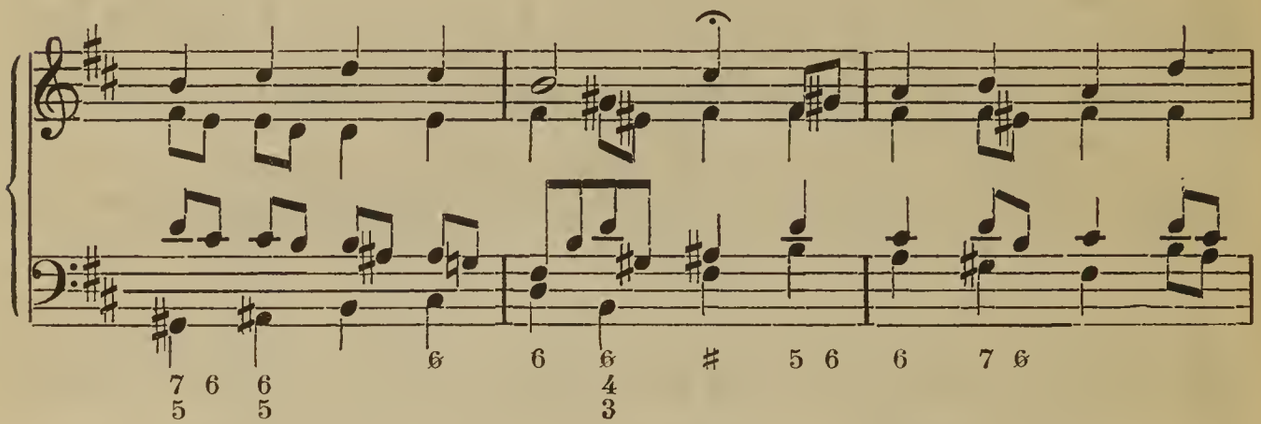
Begleitung des Chorals.

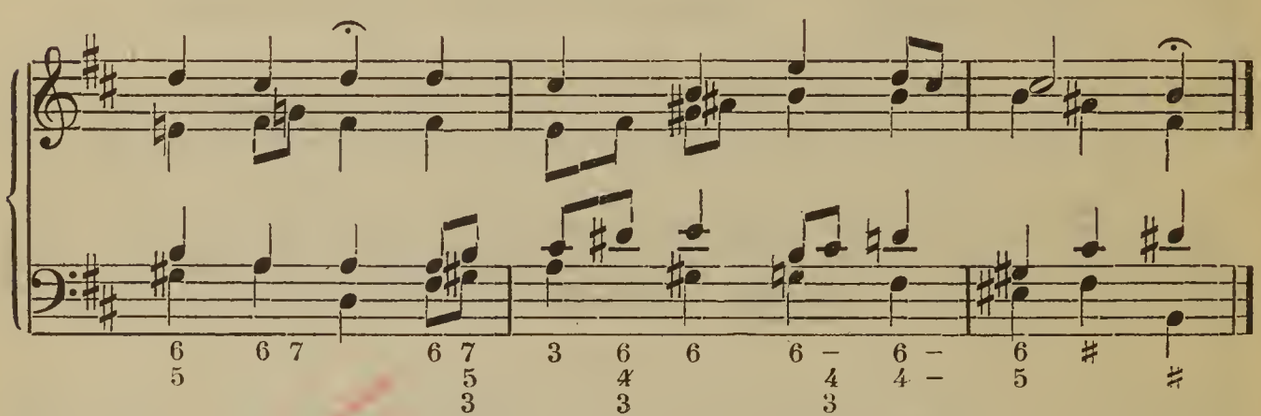
Accompaniment of the Plainsong.	Accompagnement du plain-chant.

Beispiel.	Example.	Exemple.
Was mein Gott will.	**What the Lord commands.**	**Ce que le Seigneur veut.**

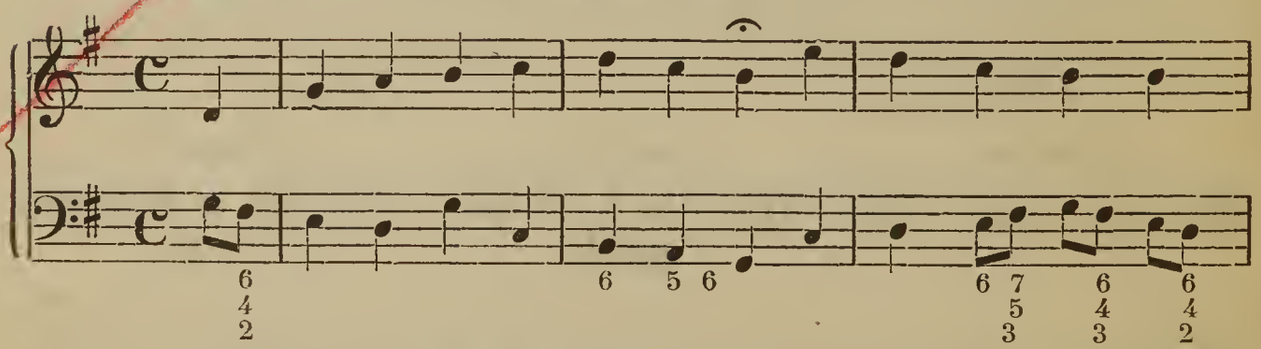


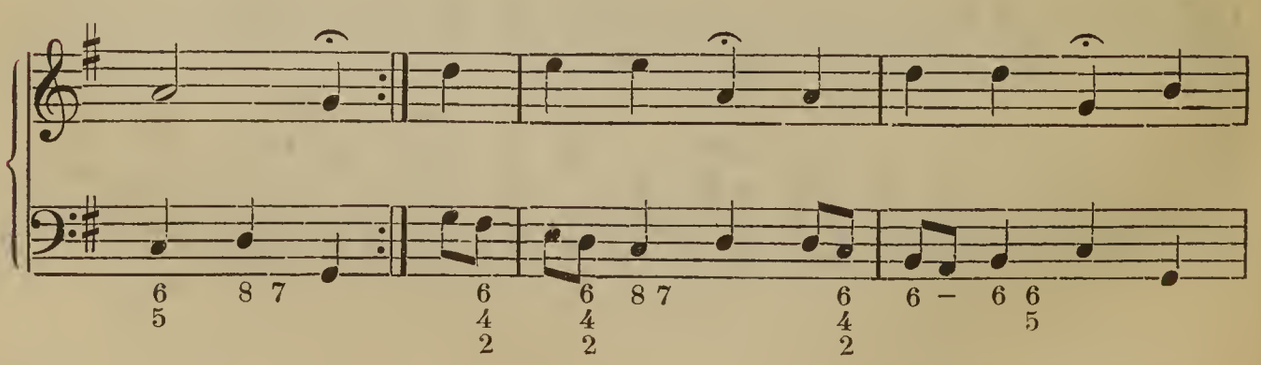


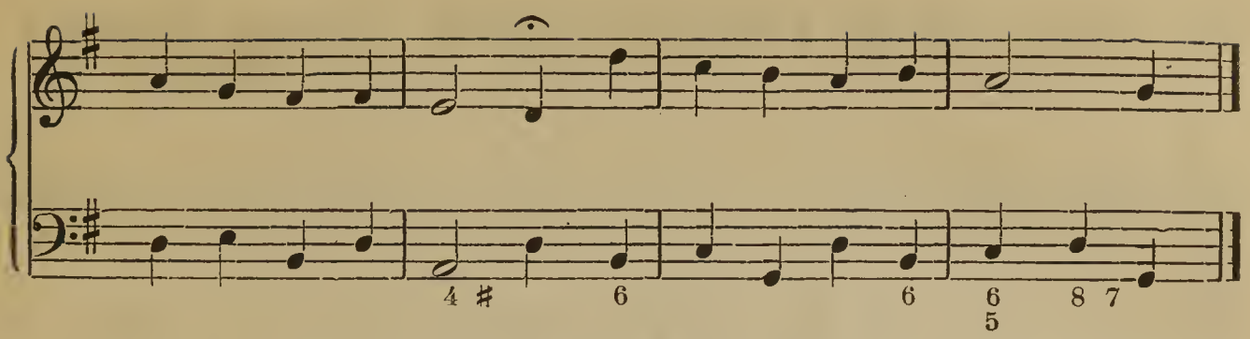




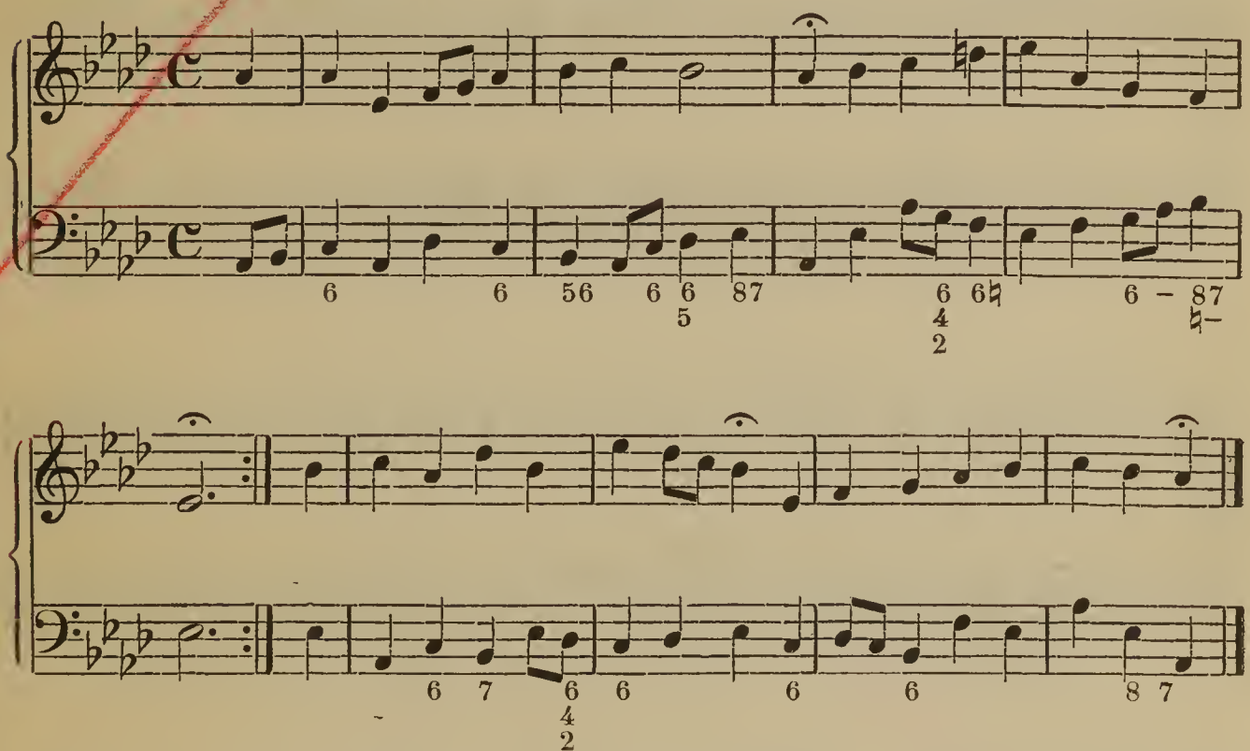
Aufgaben.	Exercises.	Devoirs.
Was Gott thut, das wohlgethan.	**What the Lord does is well done.**	**La volonté de Dieu est juste.**



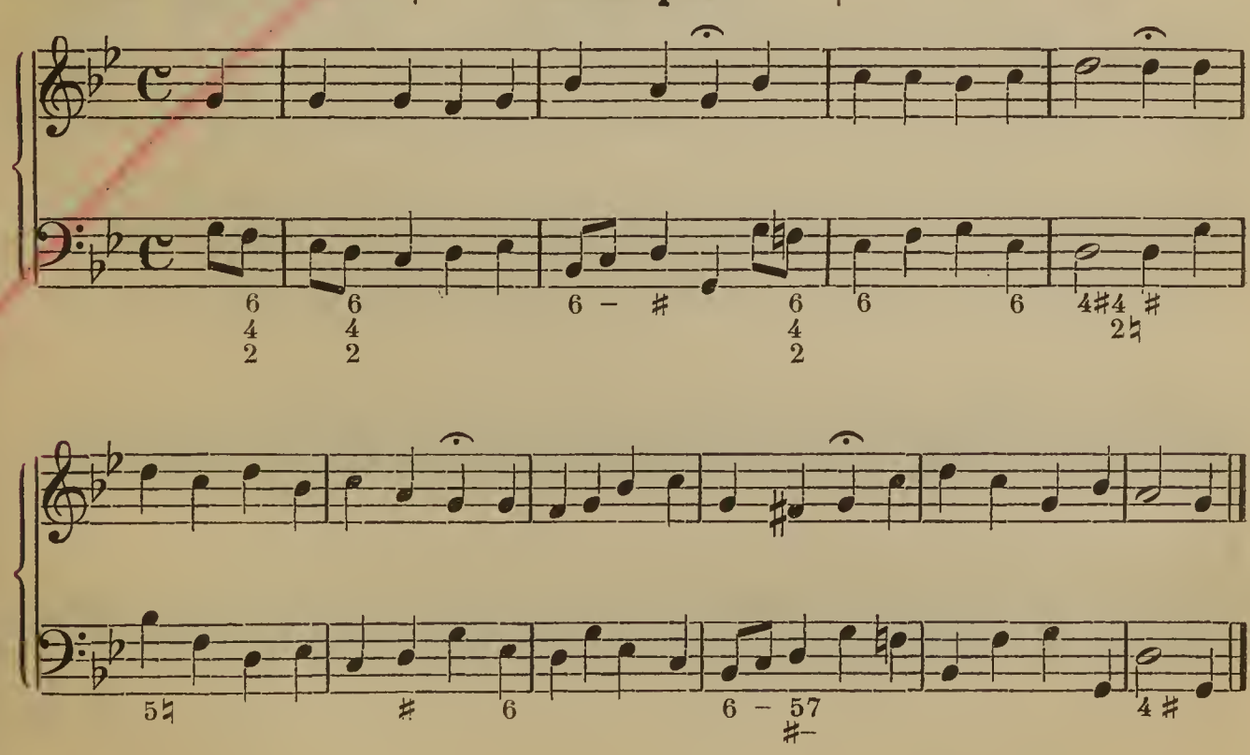




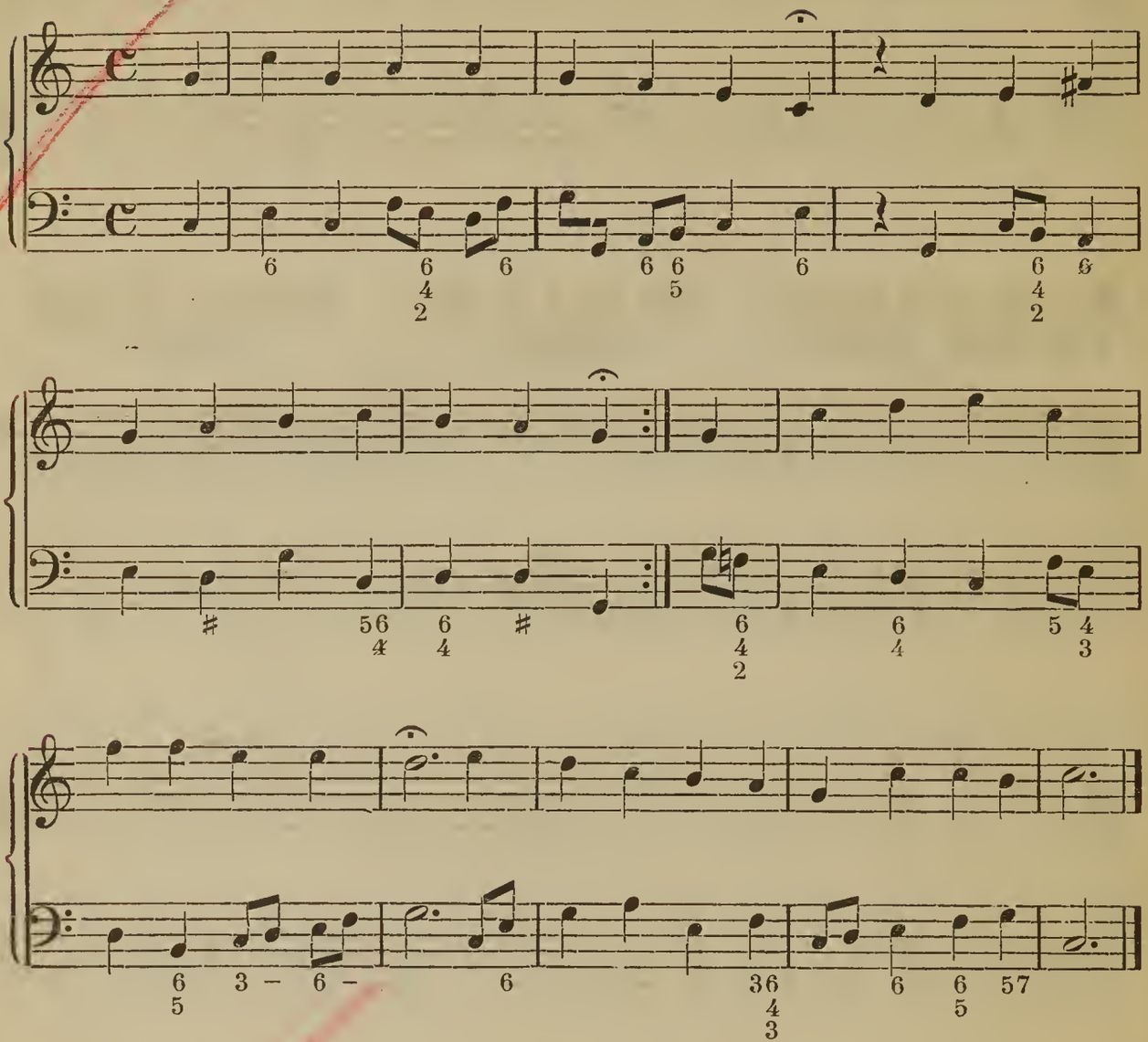
Wer nur den lieben Gott lässt walten. | The Lord is my sheperd. | L'Eternel est mon berger.



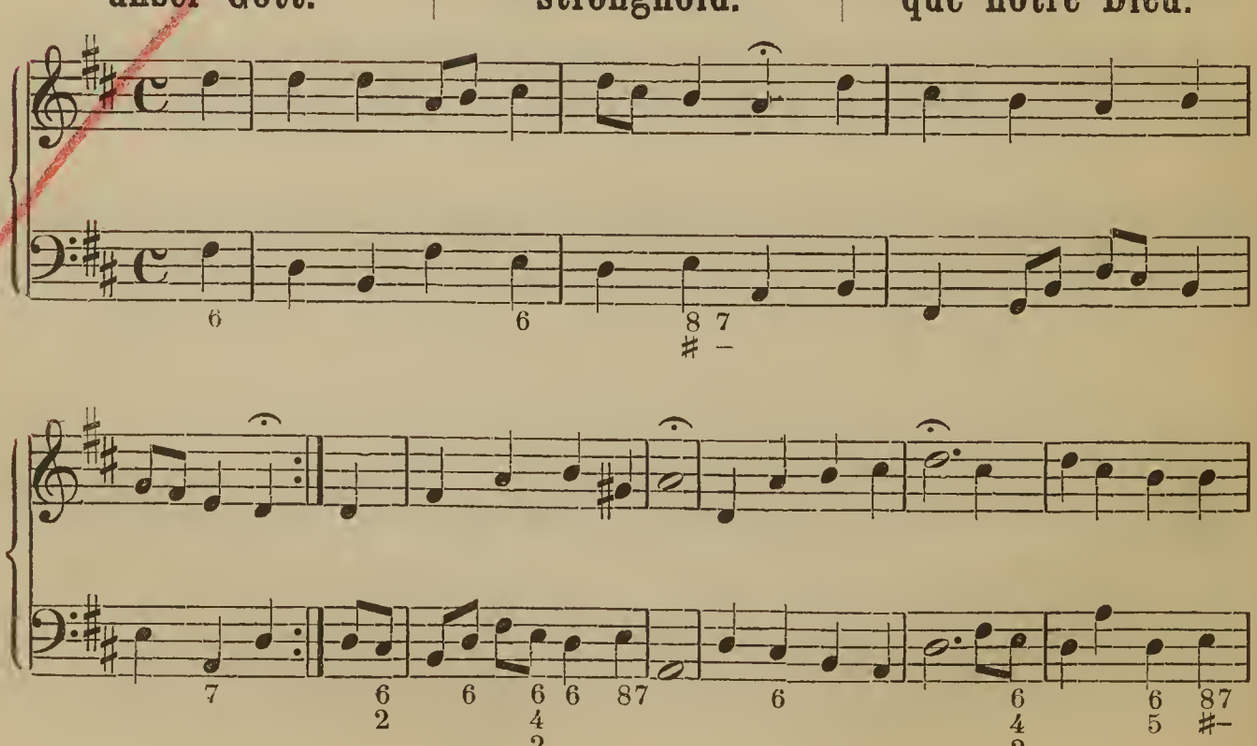
Verleih' uns Frieden. | Da nobis pacem. |

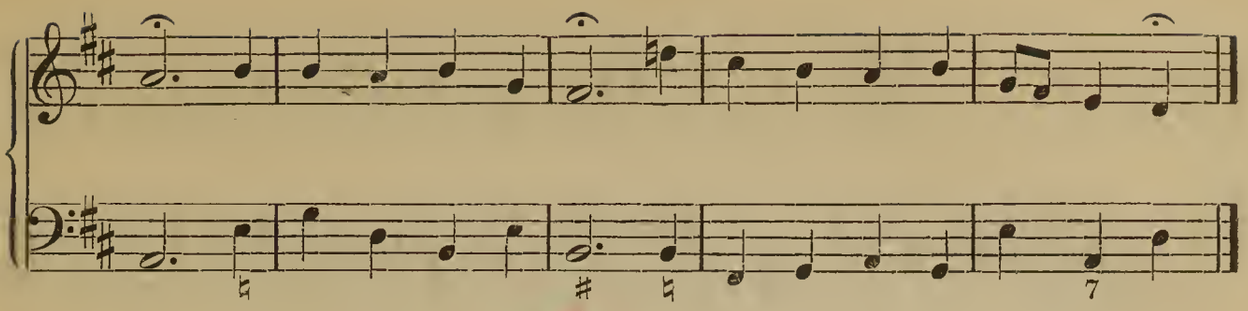


Dir, Jehova, will ich singen. | **I will sing to Jehova.** | **Je veux chanter à l'Eternel.**



Ein' feste Burg ist unser Gott. | **The Lord is our stronghold.** | **C'est un rempart que notre Dieu.**

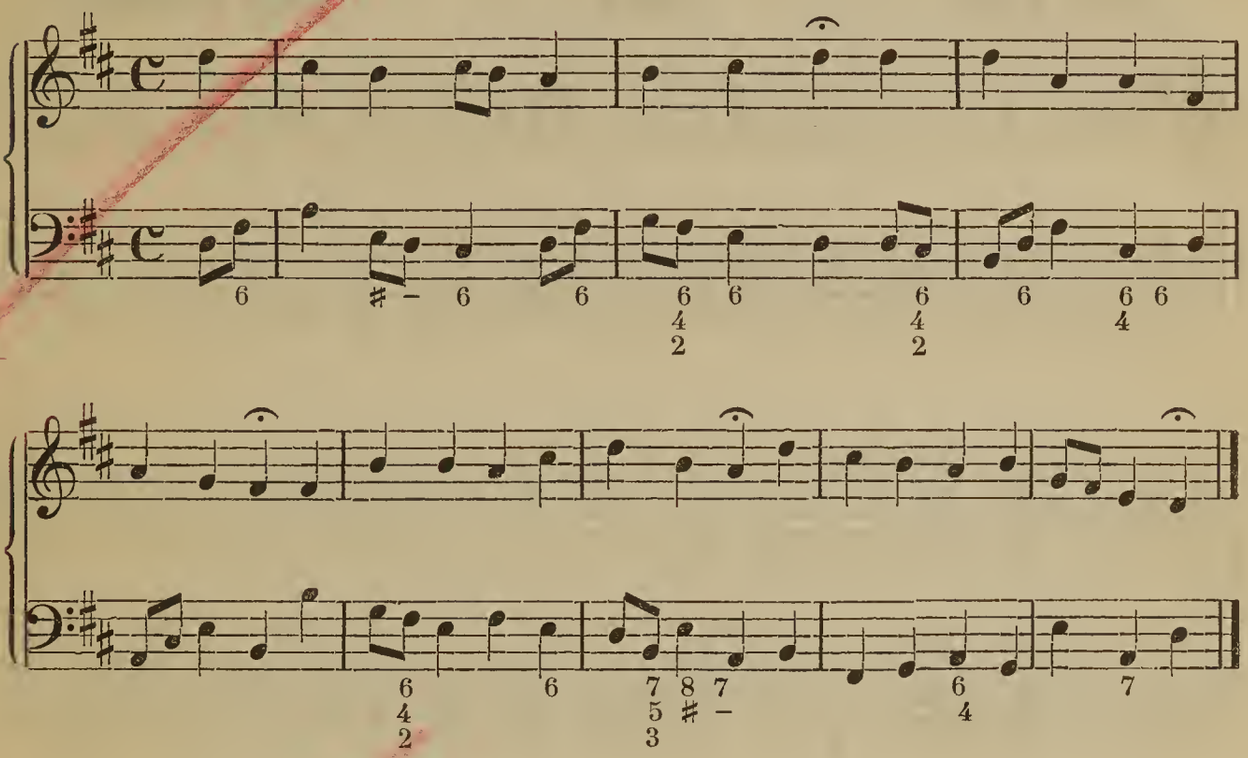




Vom Himmel hoch da komm' ich her.

From heaven I come.

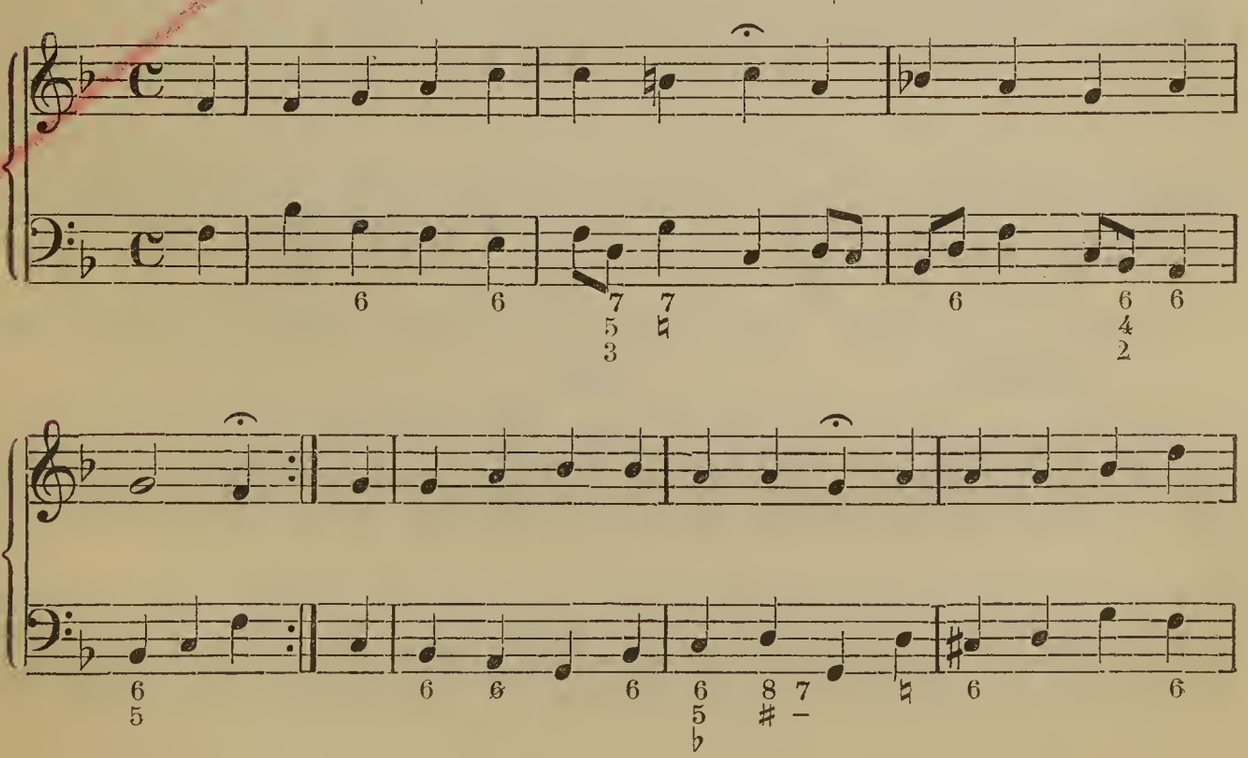
J'arrive du ciel.

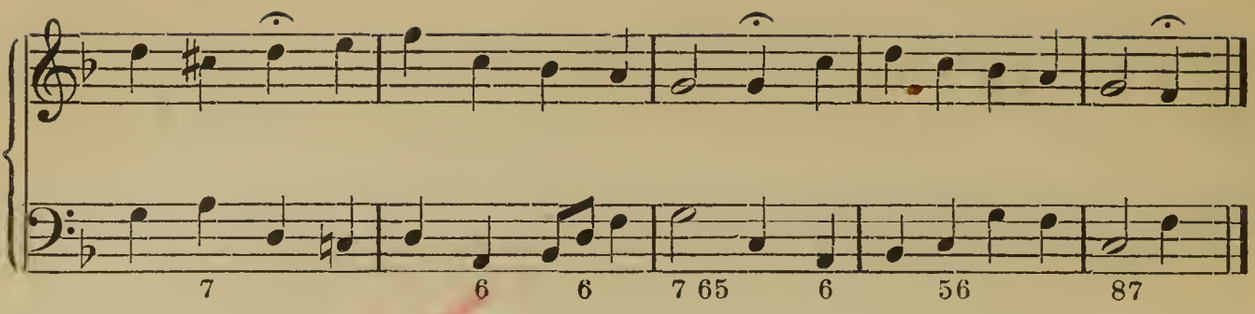


Ermuntre dich, mein schwacher Geist.

Awake my feeble soul.

Reveille, toi, ma faible âme.

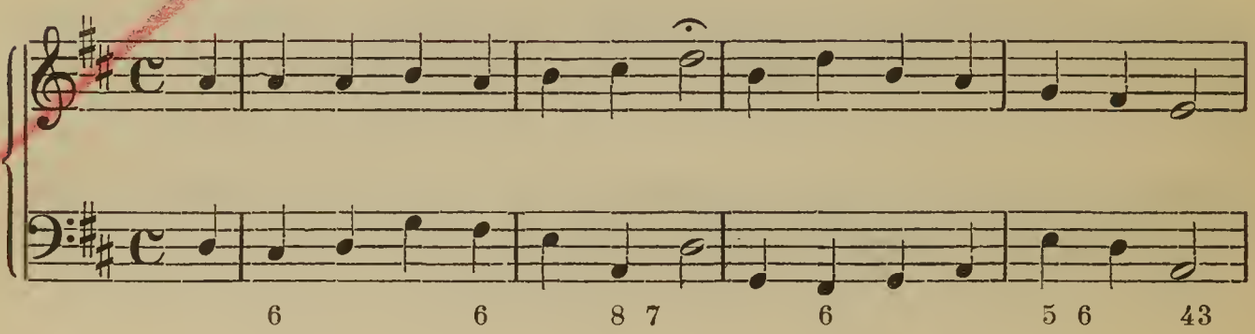


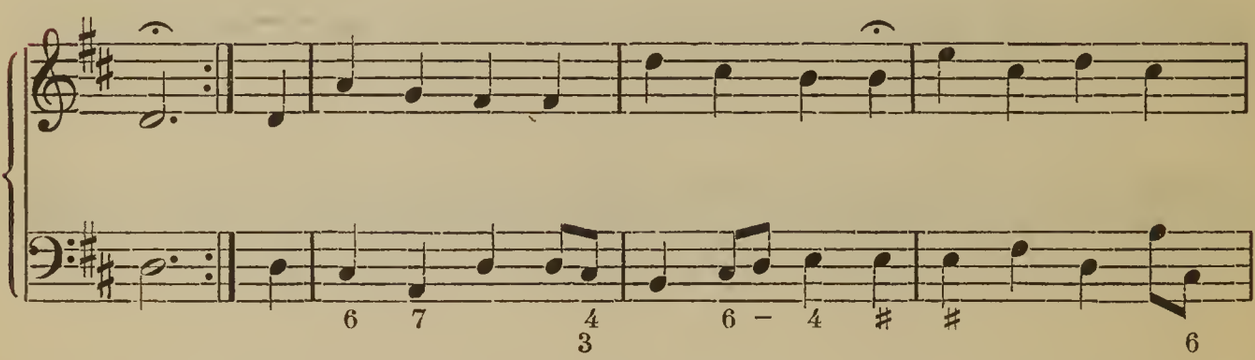


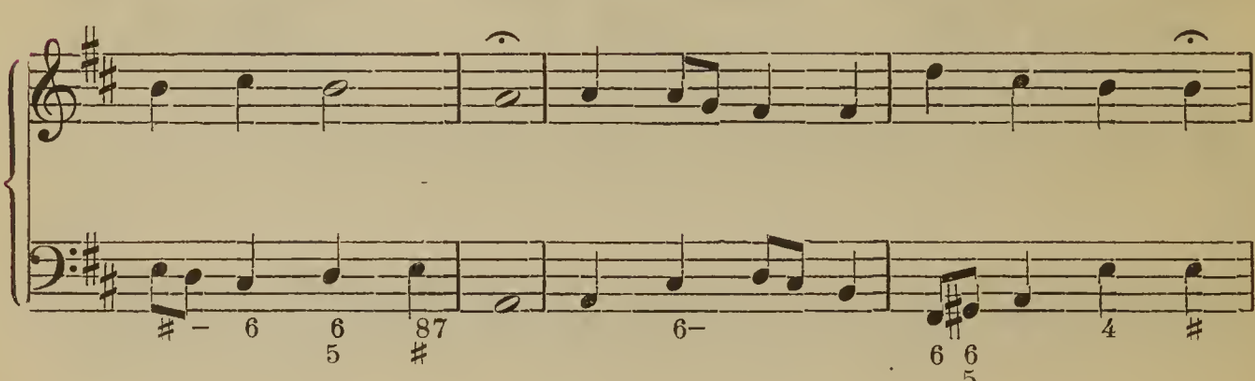
Wir glauben all an einen Gott.

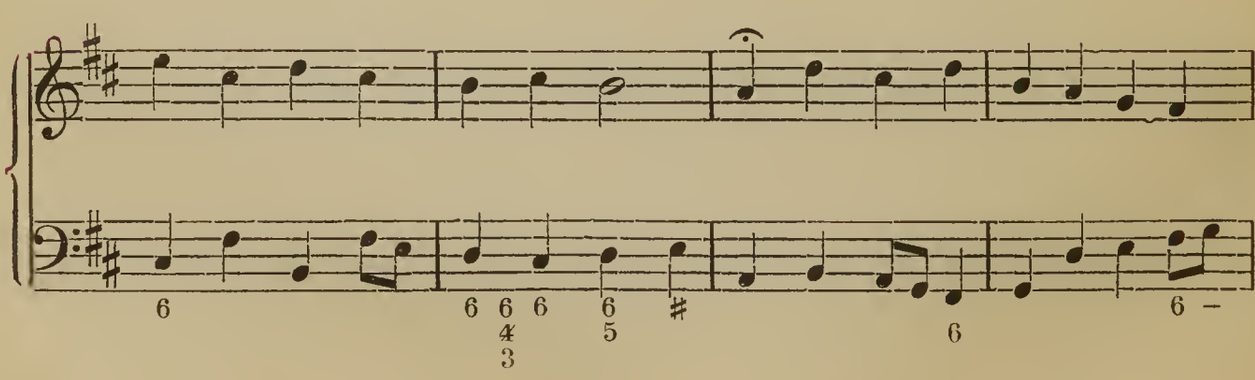
We all praise one Lord.

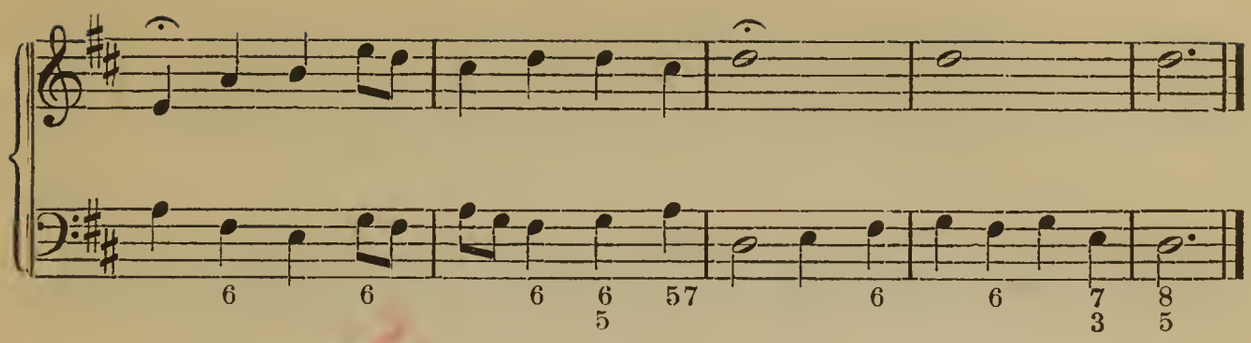
Nous tous croient en Dieu le père.



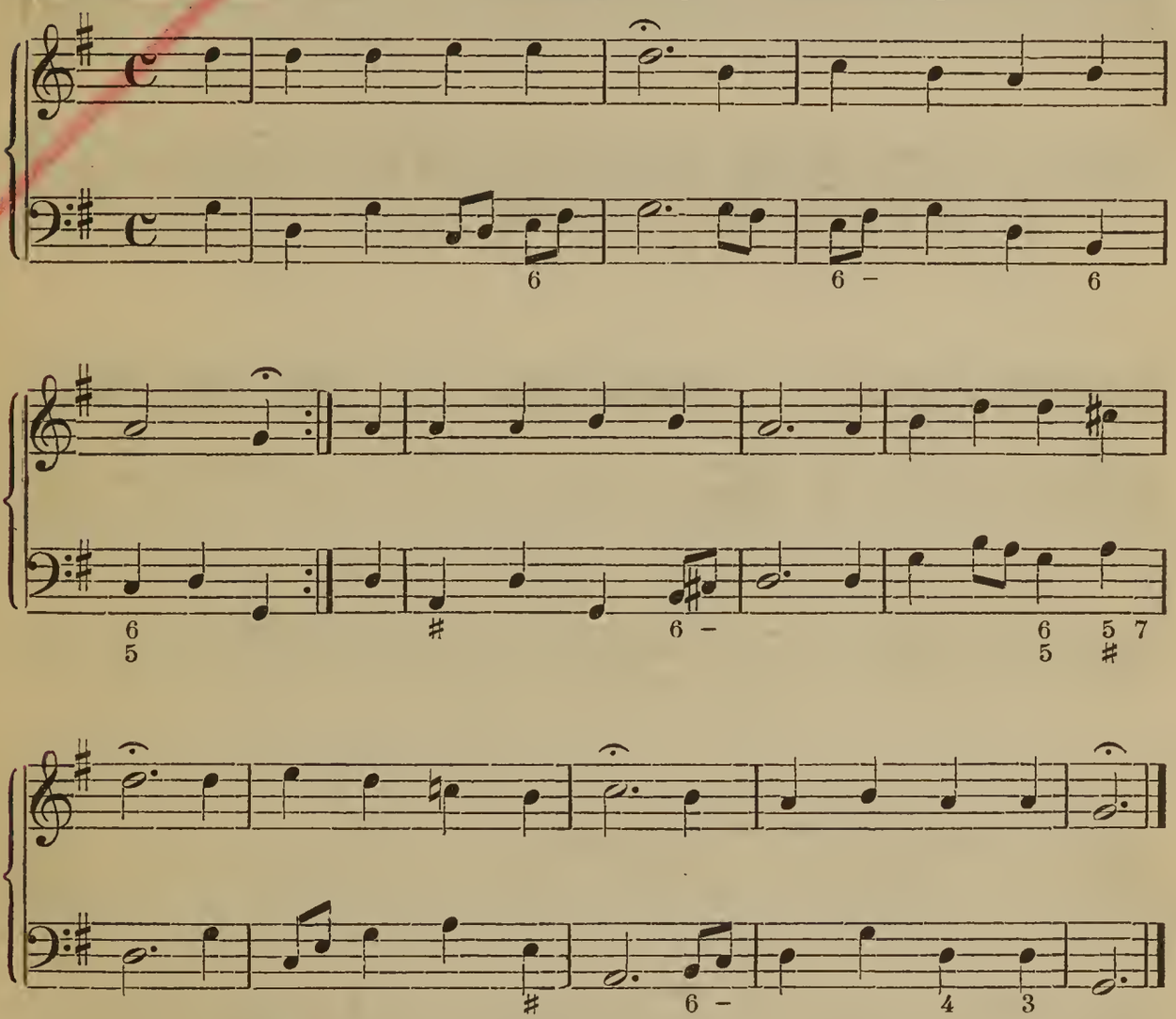




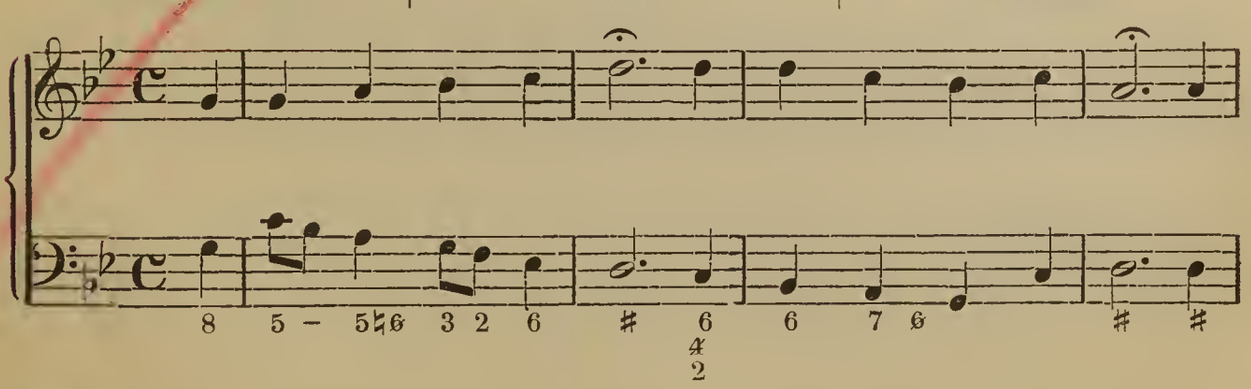


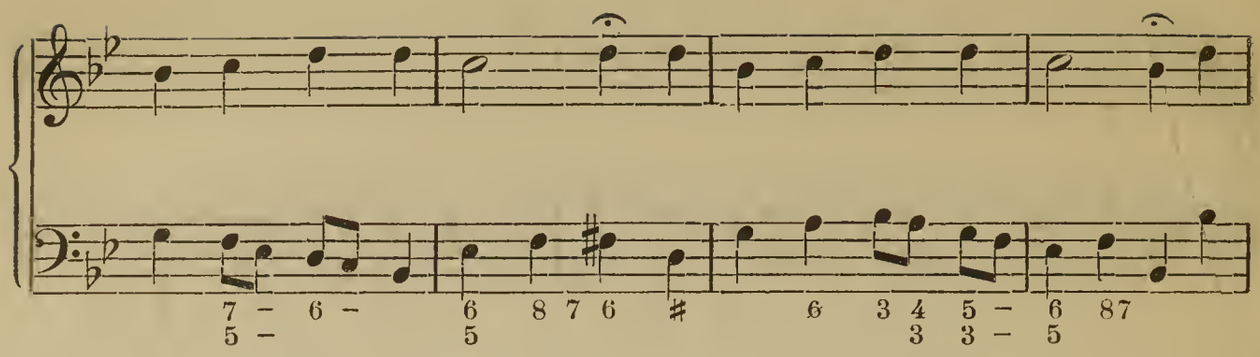


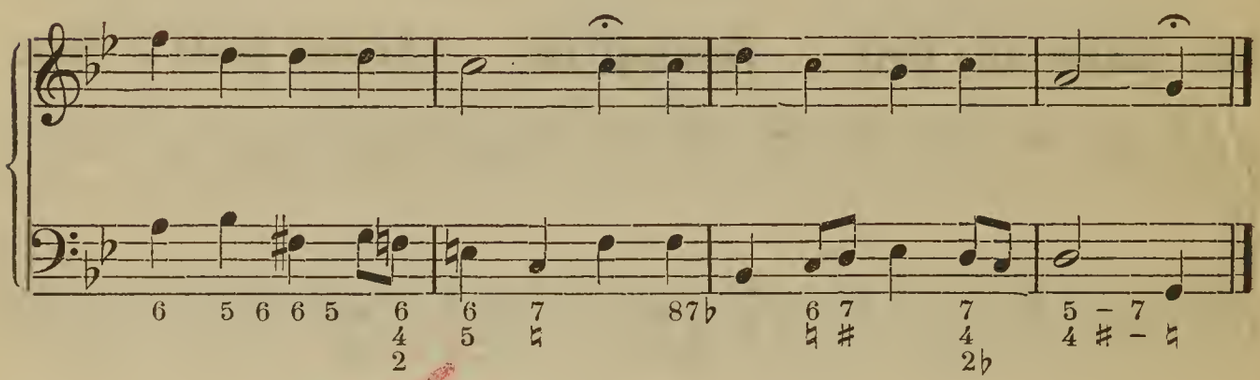
Nun danket alle Gott. | **Thanksgiving.** | **Rendez grâce à Dieu.**



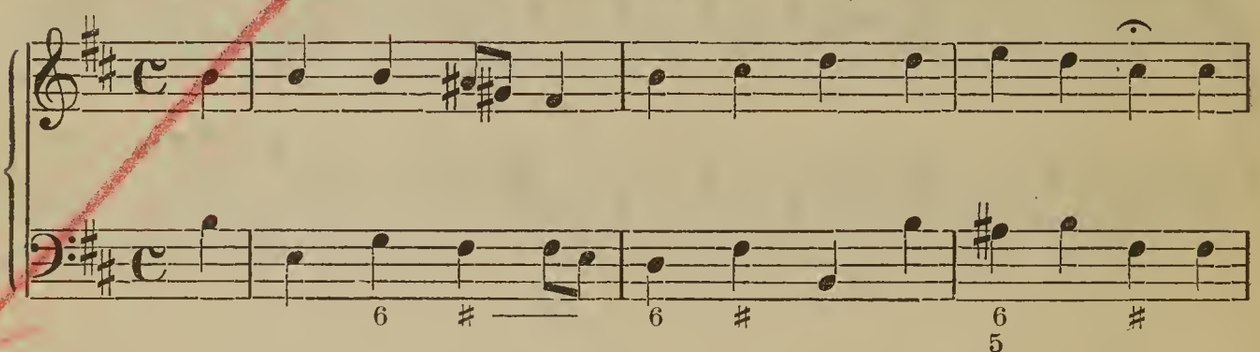
Führ auch mein Herz. | **My heart praises the Lord.** | **Mon âme s'élève à l'Eternel.**

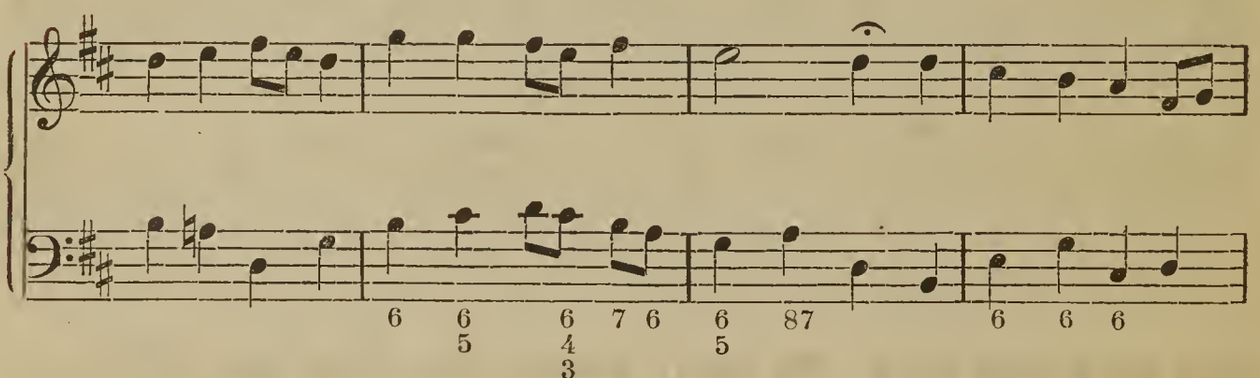


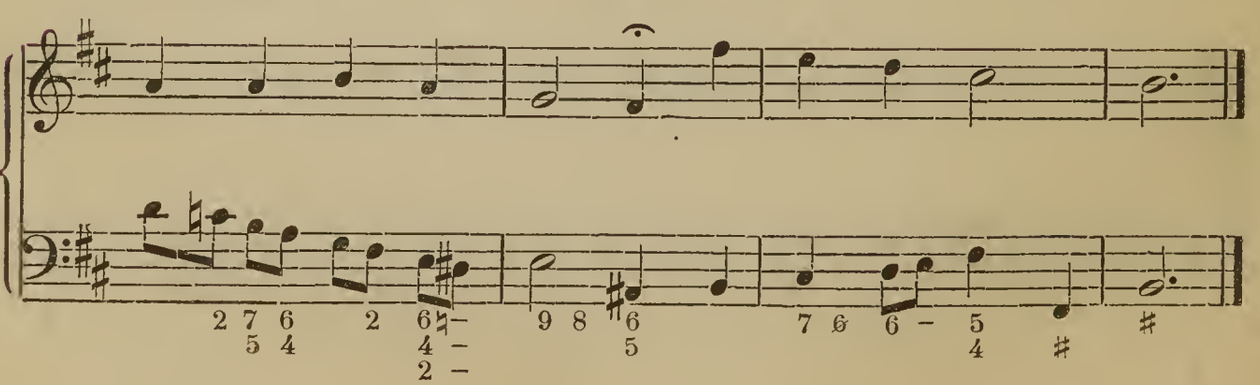




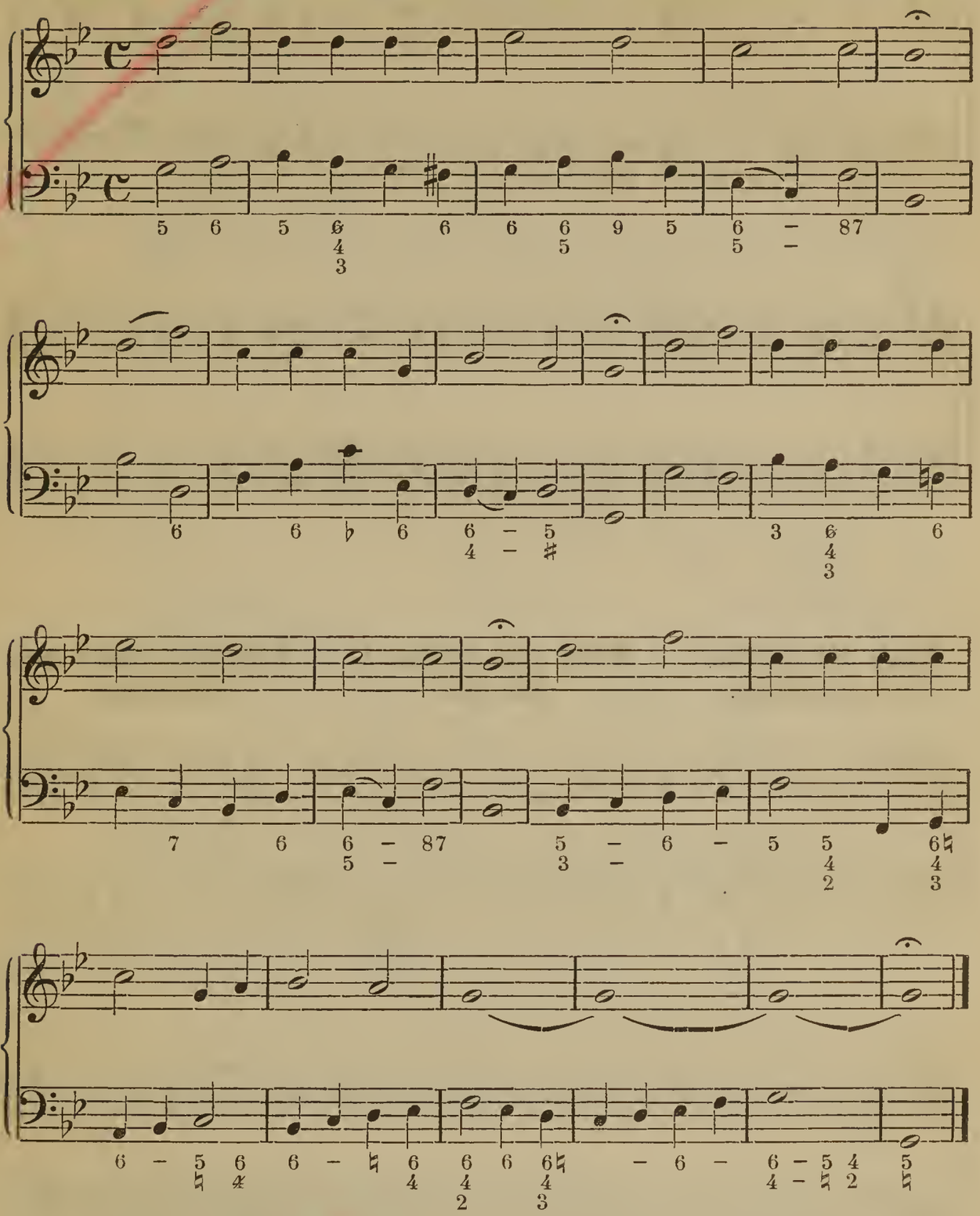
Herzliebster Jesu. | **Dearest Jesu.** | **Bien aimé Jesus.**



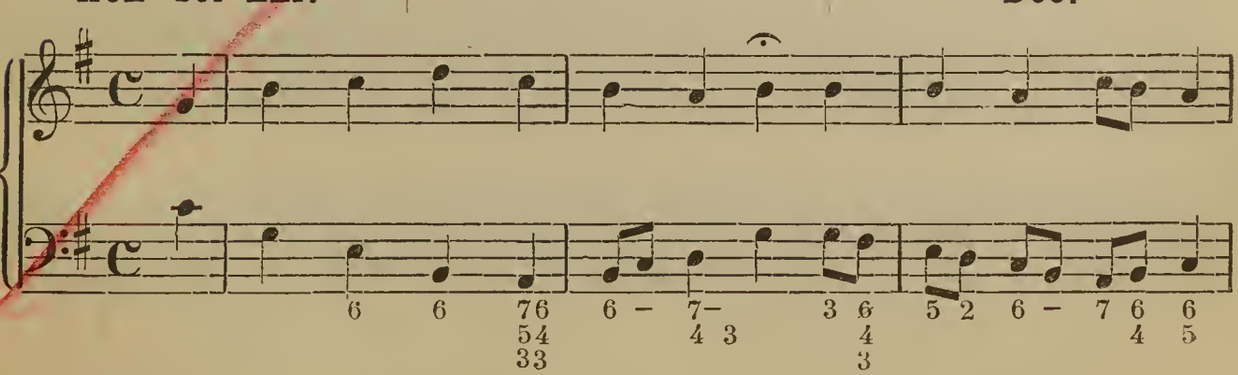


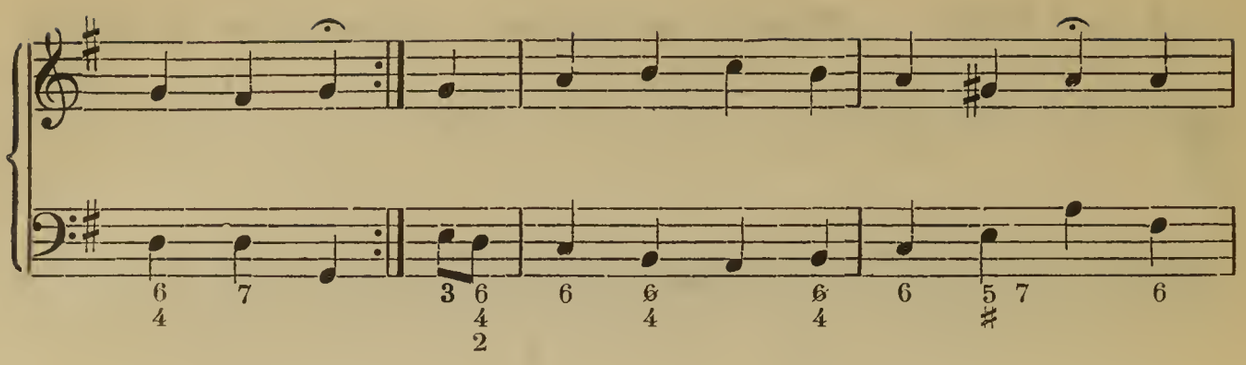


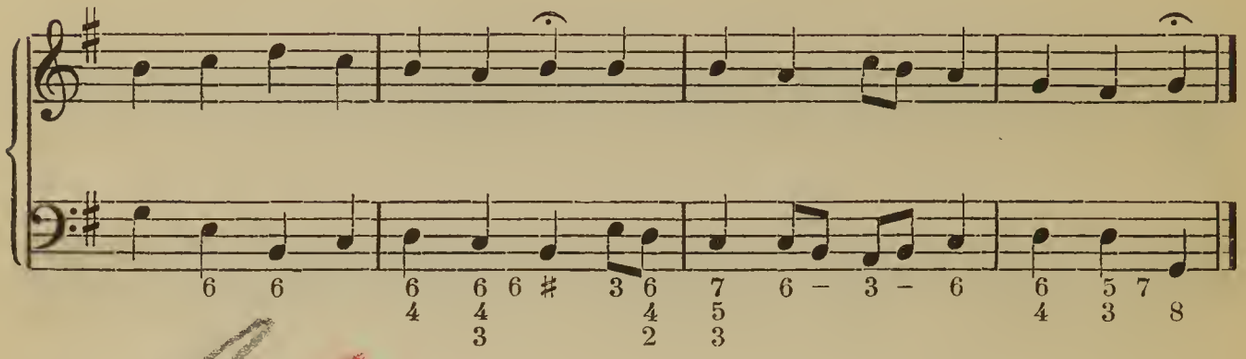
Lob und Preis. | **Thanks and praises.** | **Benediction et grâces.**



Allein Gott in der Höh' sei Ehr. | **Soli Deo gloria.** | **Gloria in excelsis Deo.**



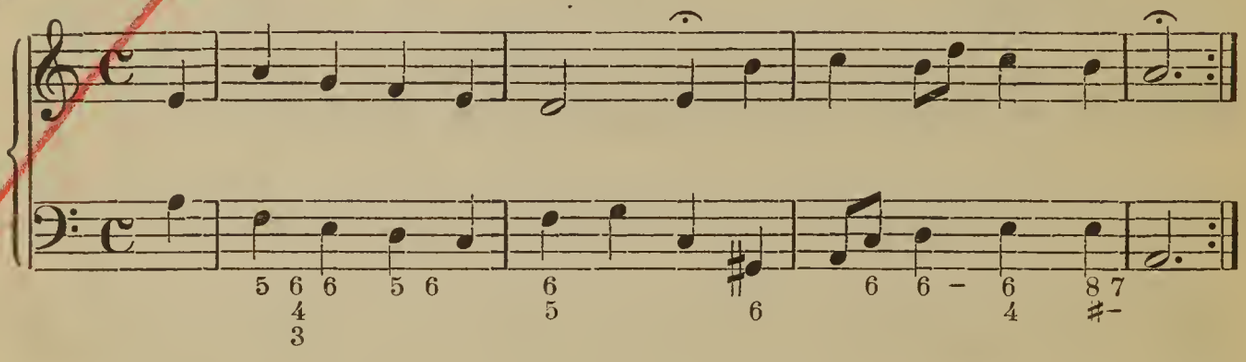


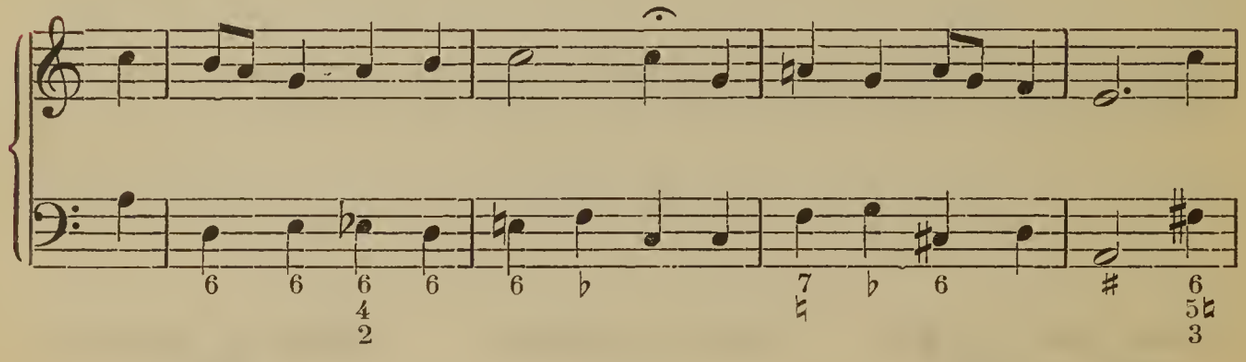


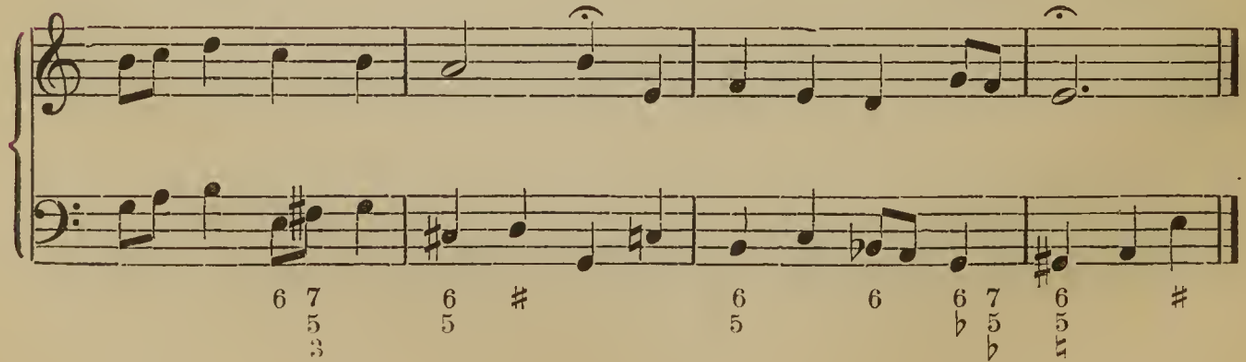
Wenn ich einmal soll scheiden.

When life begins to fail me.

Seigneur, dans ma souffrance.





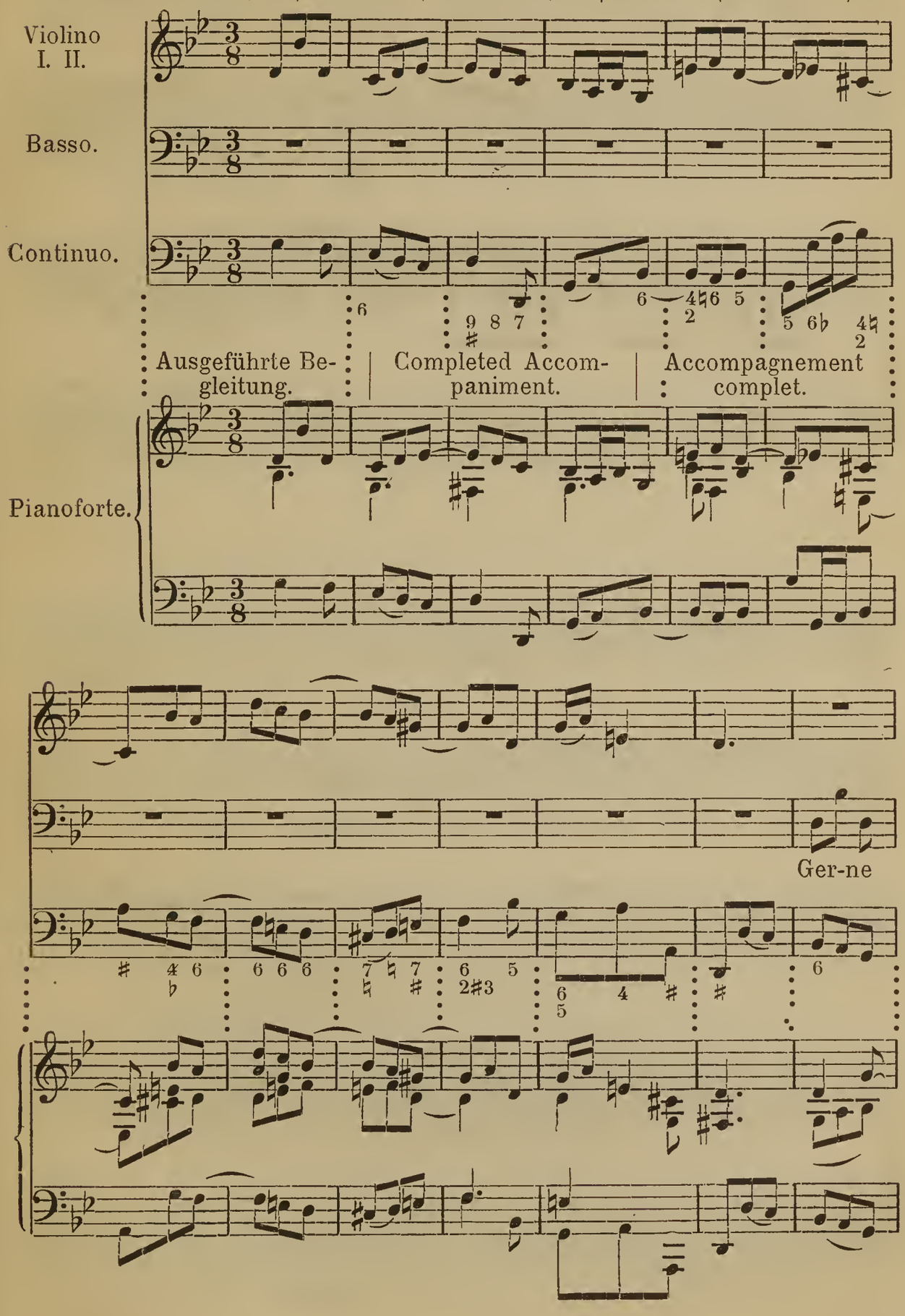


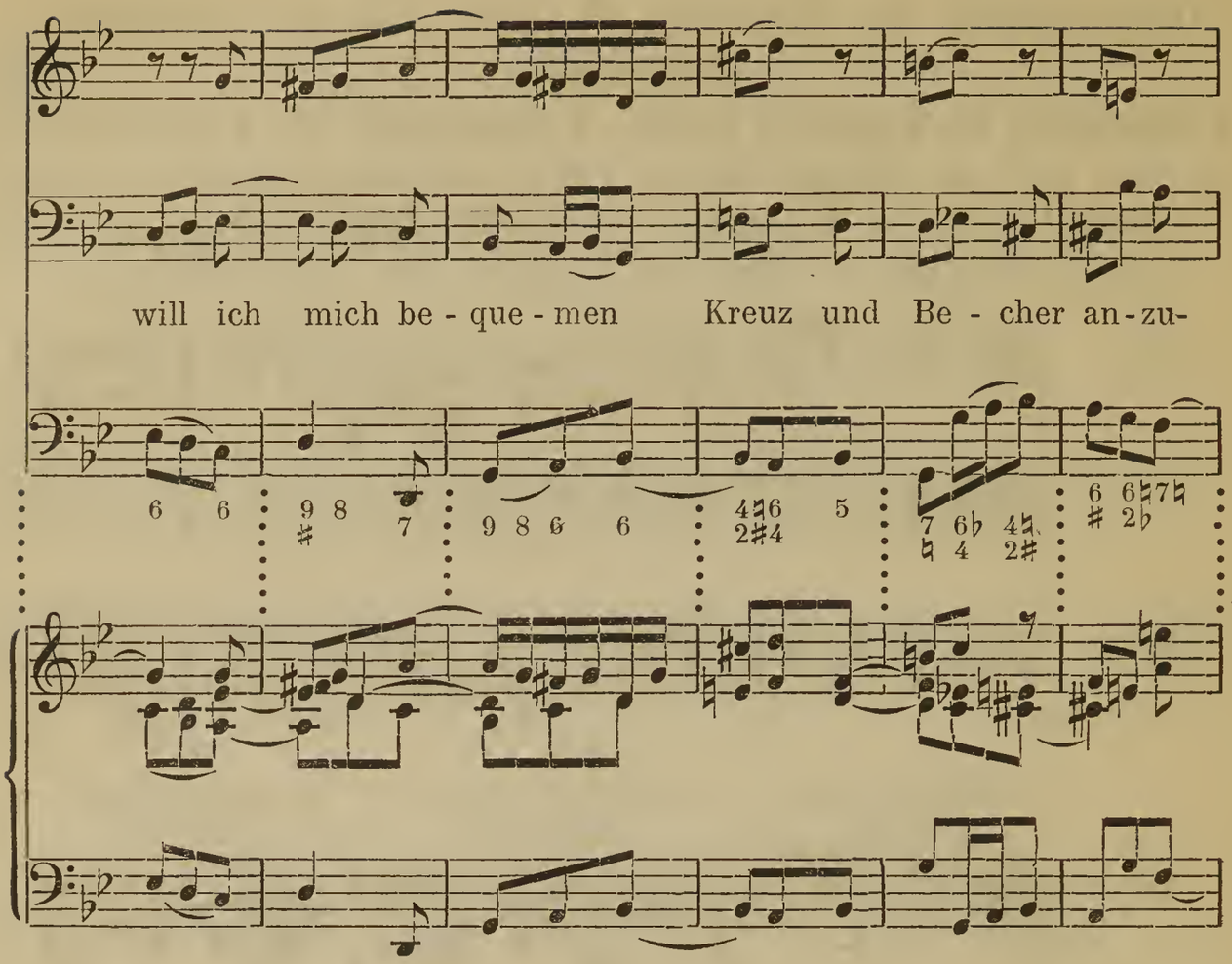
Hinzufügung der Harmonie in einer Arie mit obligatem Instrumente.

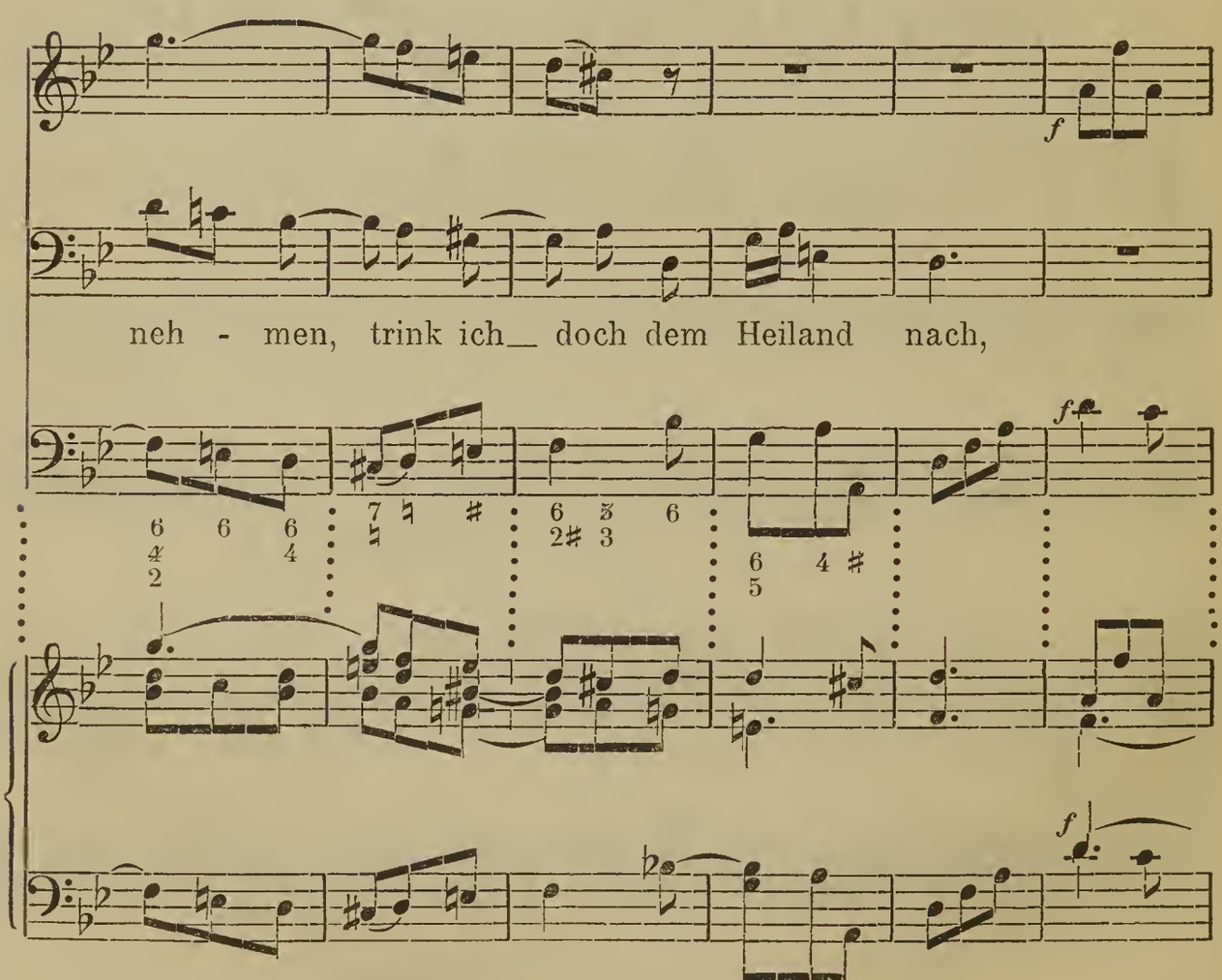
Completing the harmony where an aria and an obligato instrumental part is indicated.

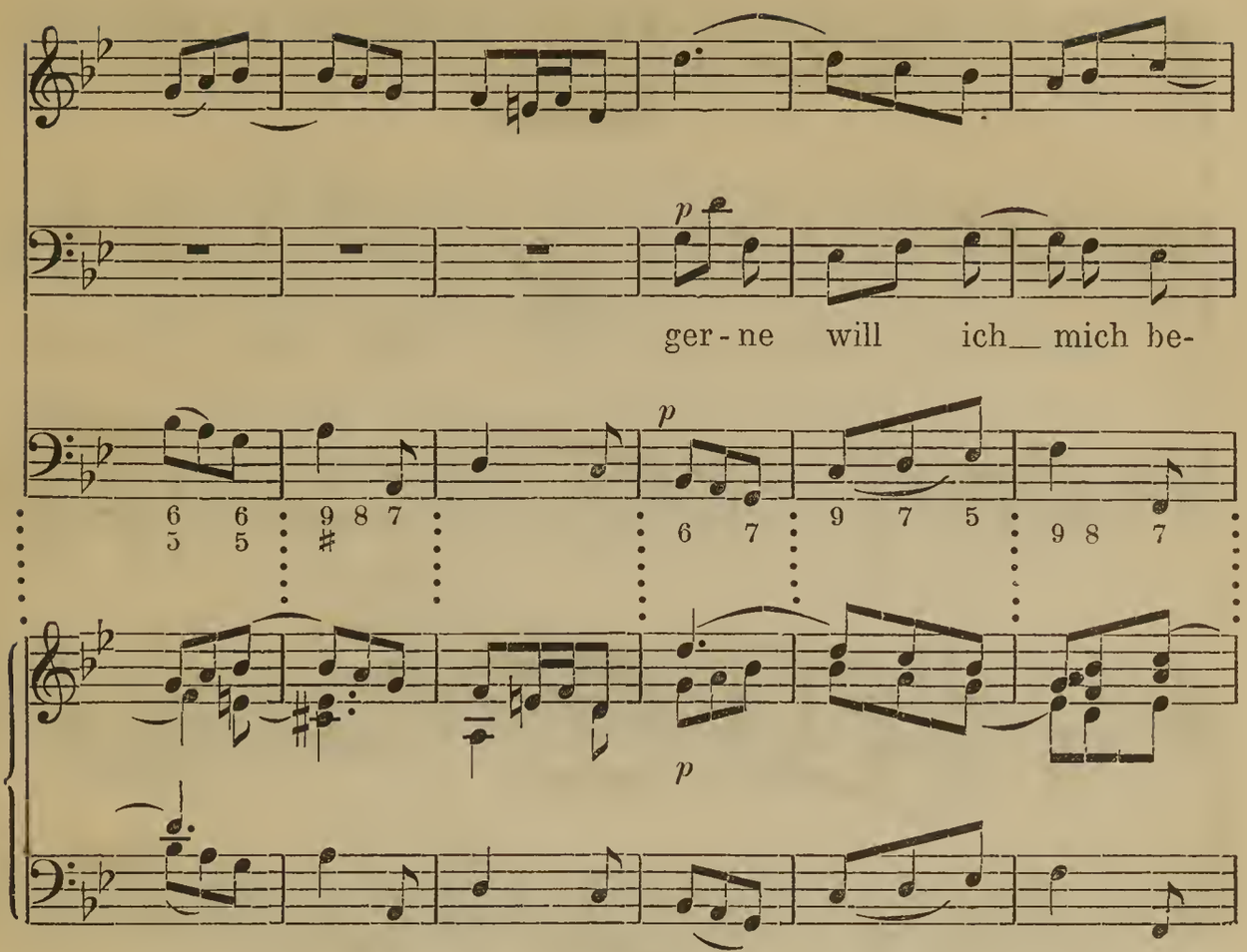
Complément de l'harmonie d'un air dans lequel un instrument obligé est indiqué.

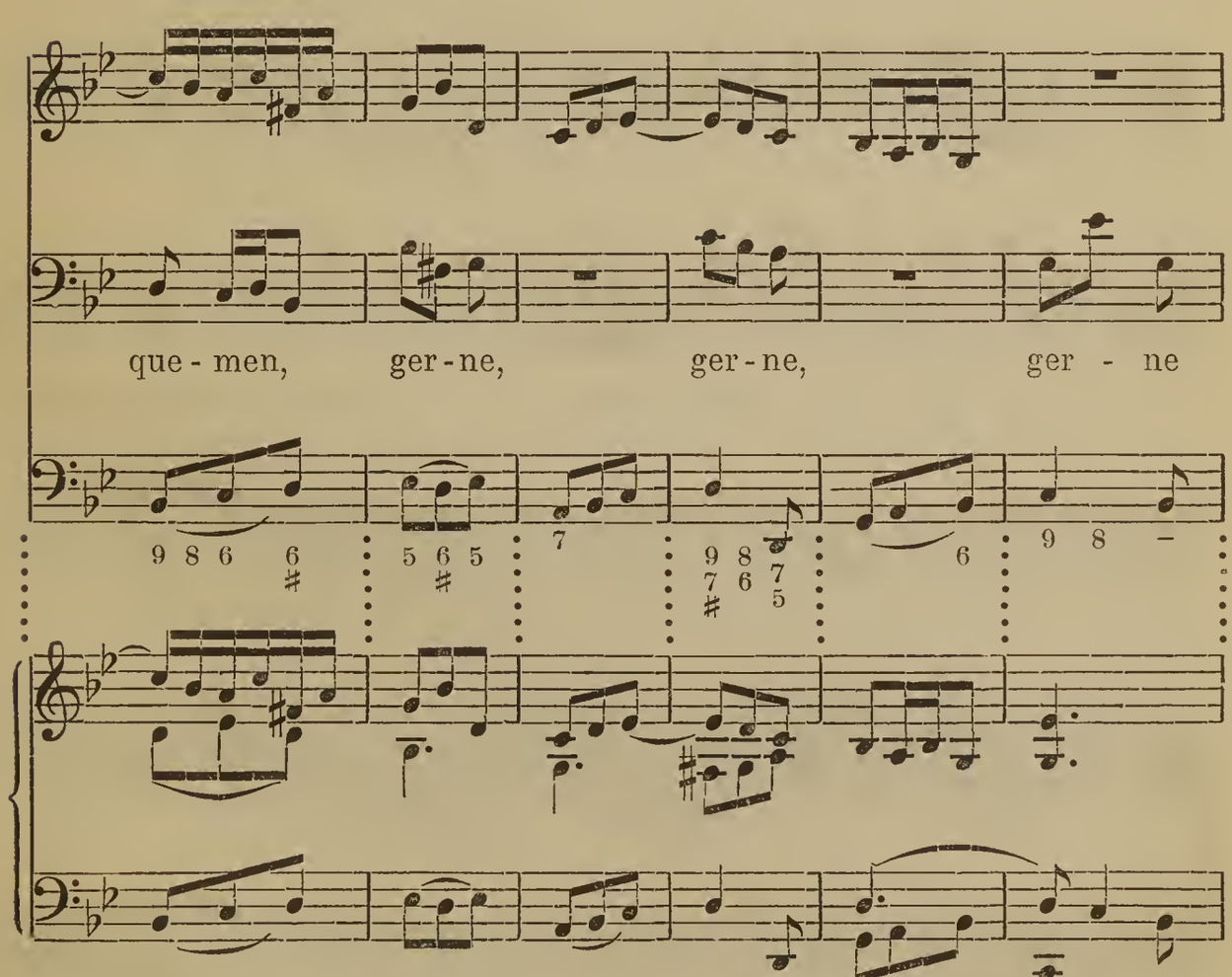
Arie. (J. S. Bach.) | Aria. (J. S. Bach.) | Air. (J. S. Bach.)

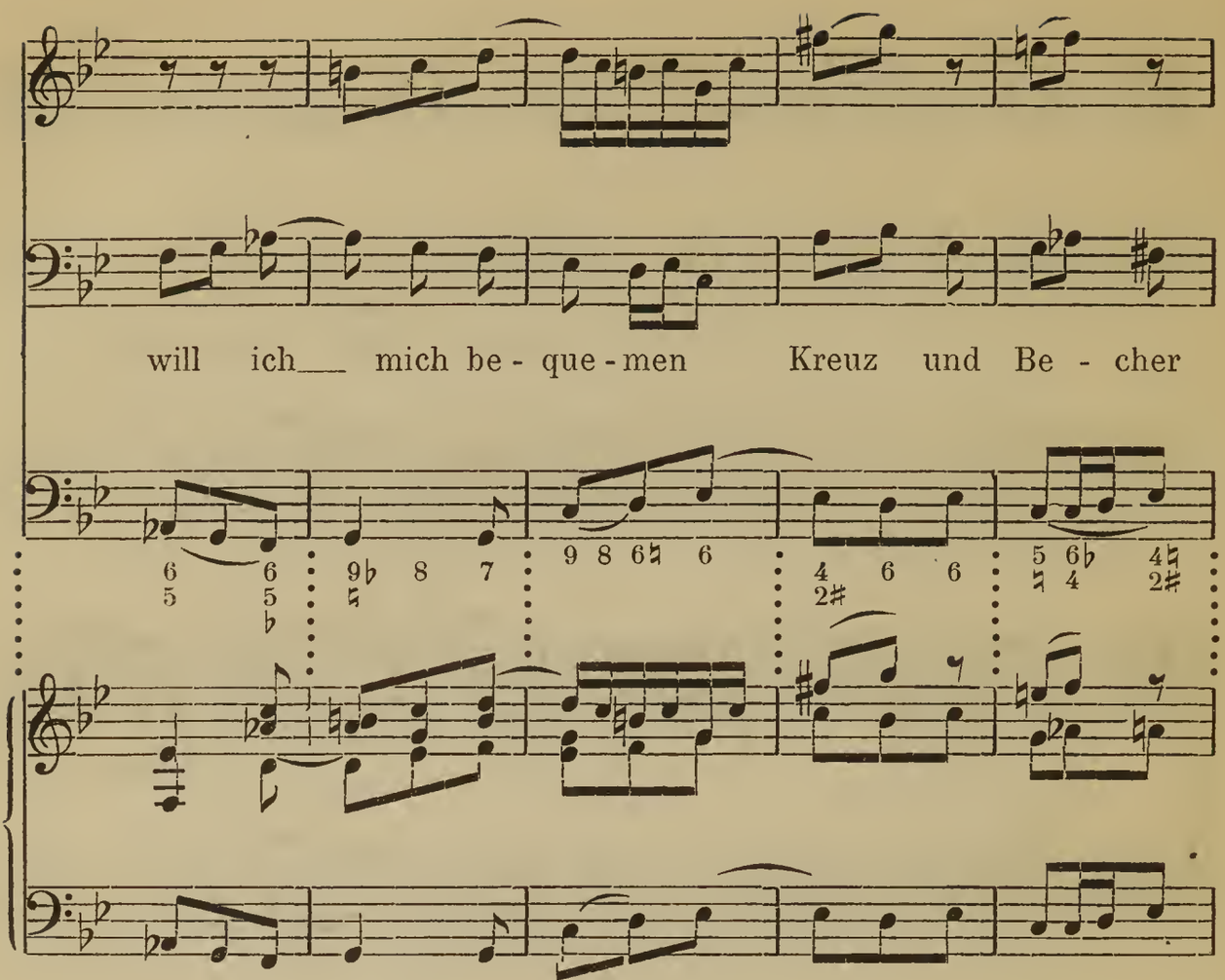


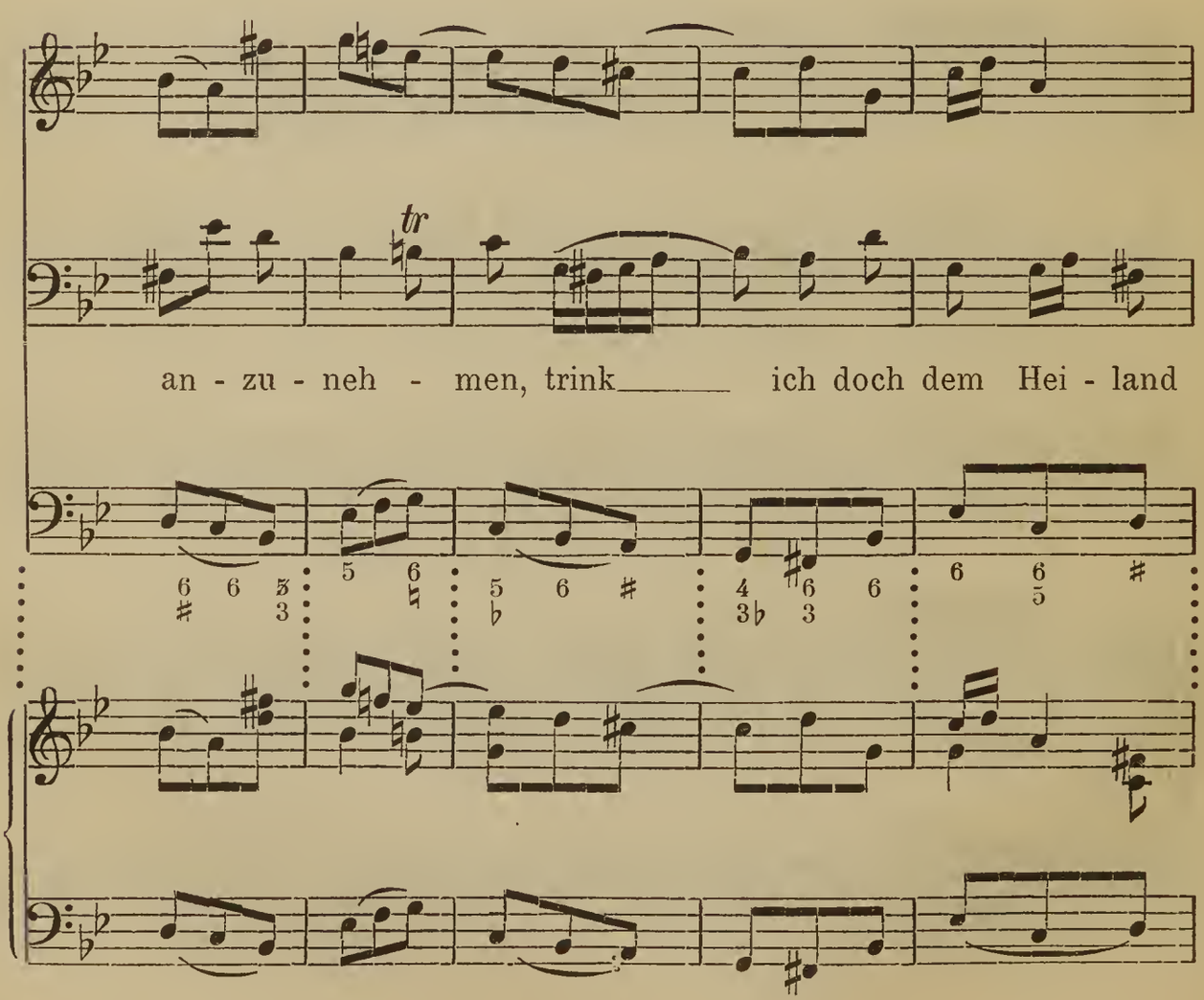

will ich mich be - que - men Kreuz und Be - cher an-zu-

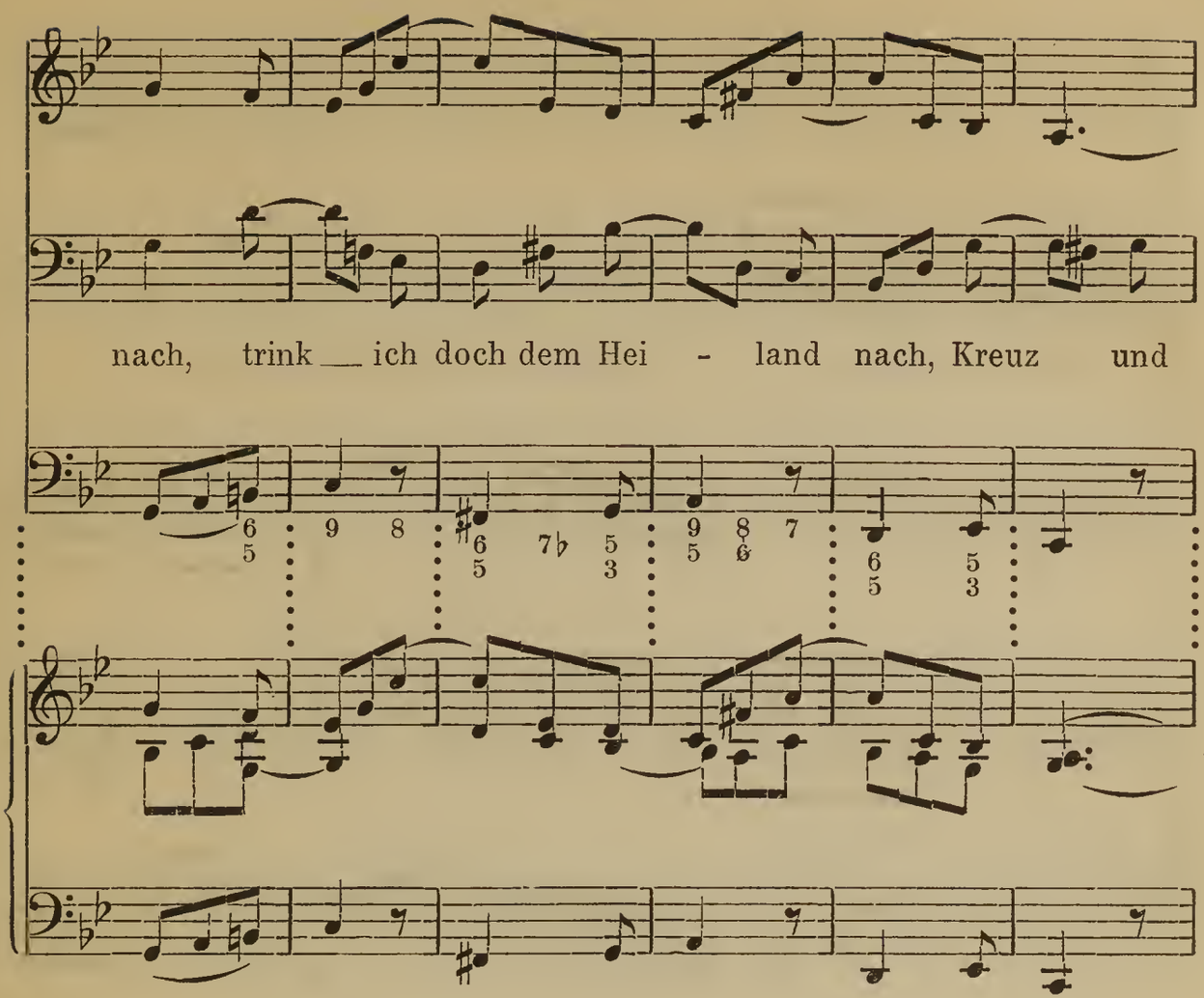

f
neh - men, trink ich_ doch dem Heiland nach,
f
f

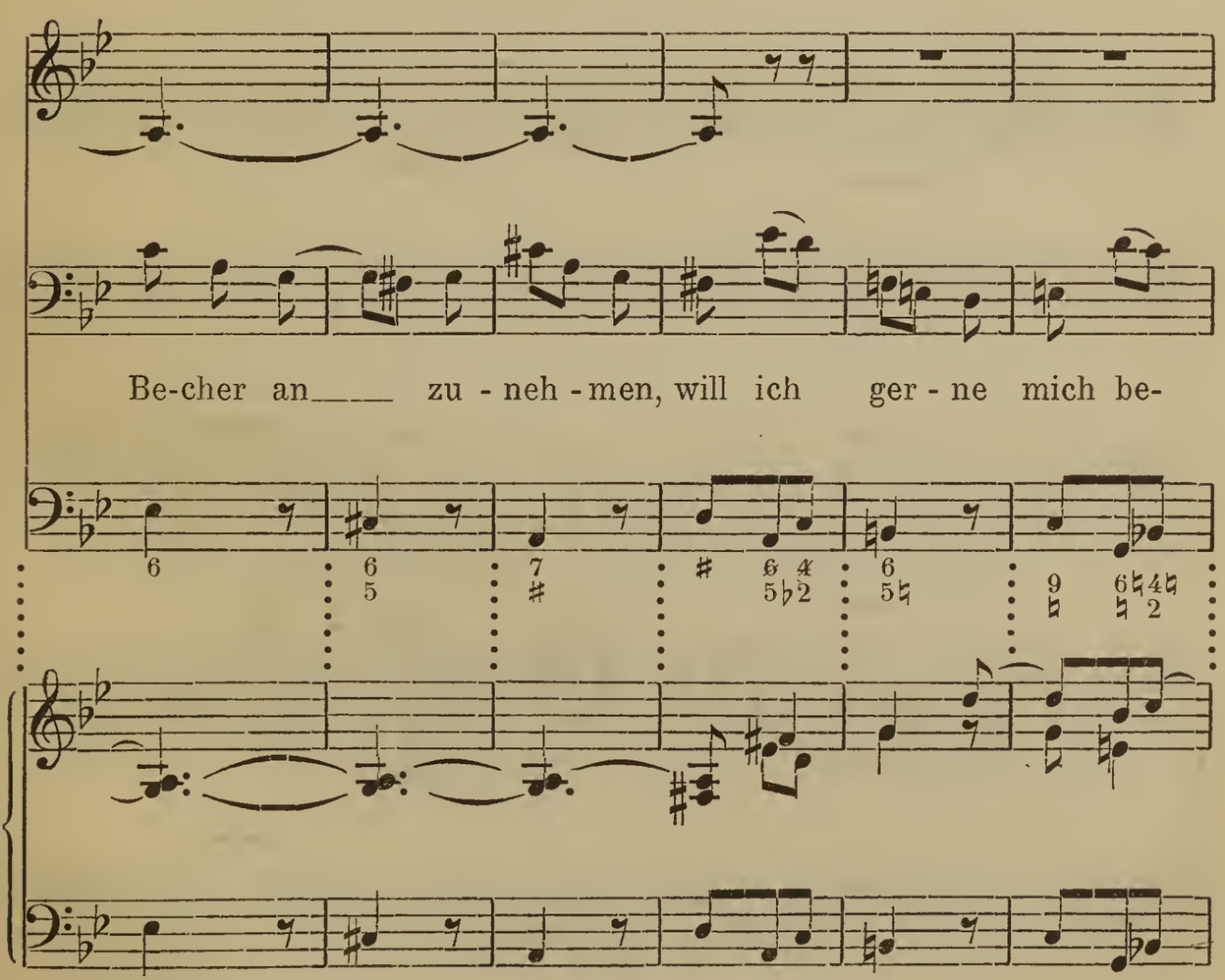

p
ger - ne will ich_ mich be-
p
p

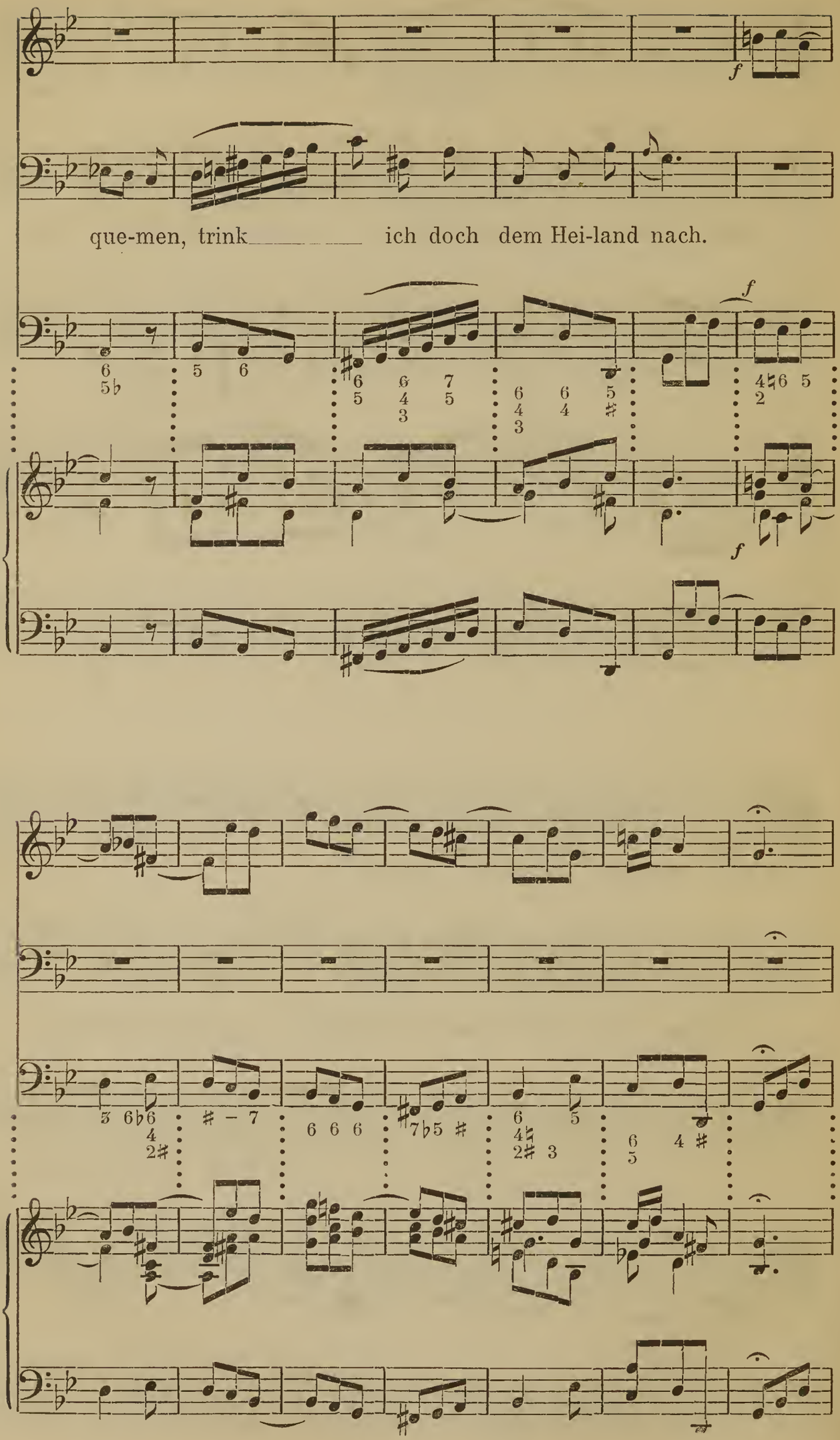

que - men, ger - ne, ger - ne, ger - ne

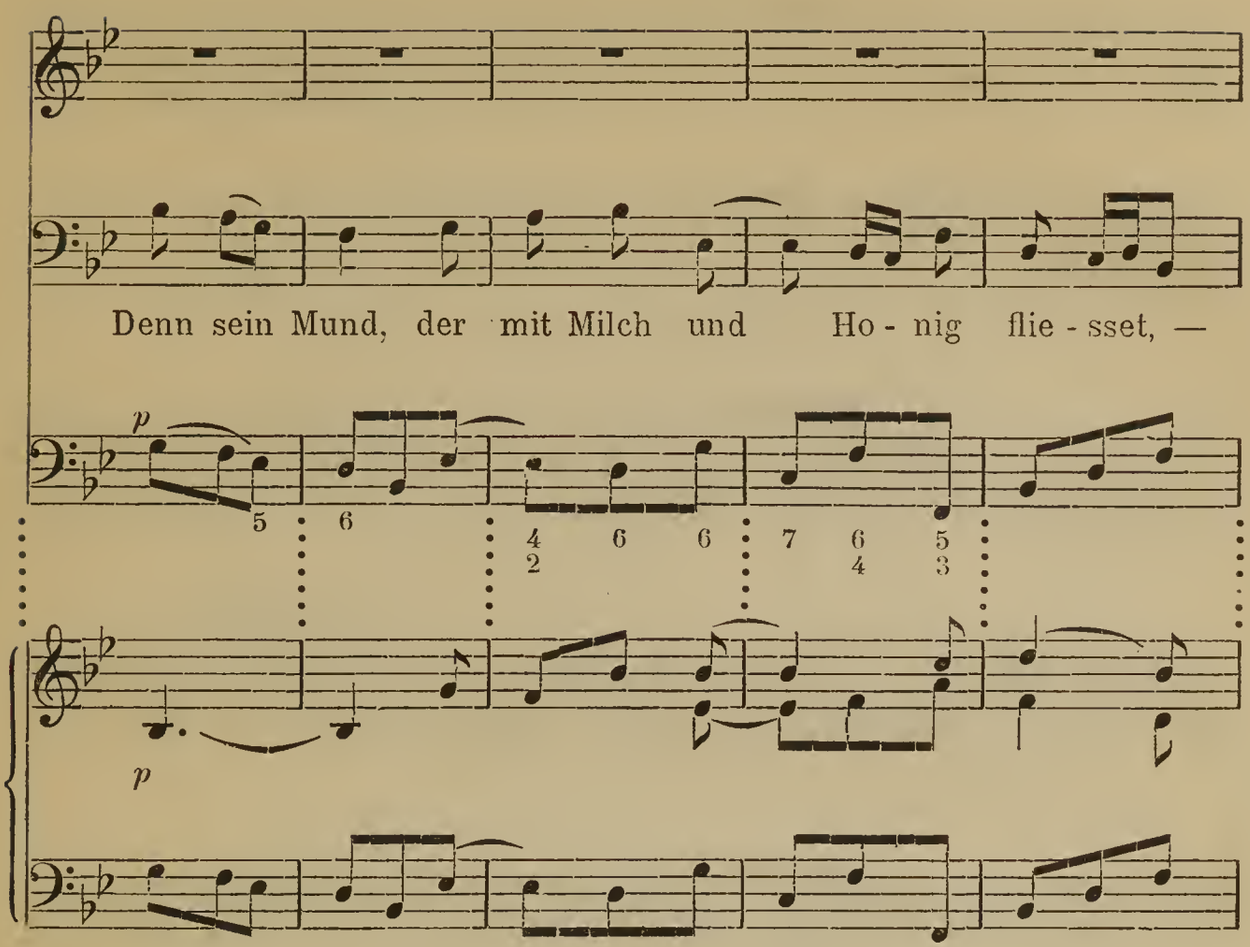

will ich mich be - que - men Kreuz und Be - cher

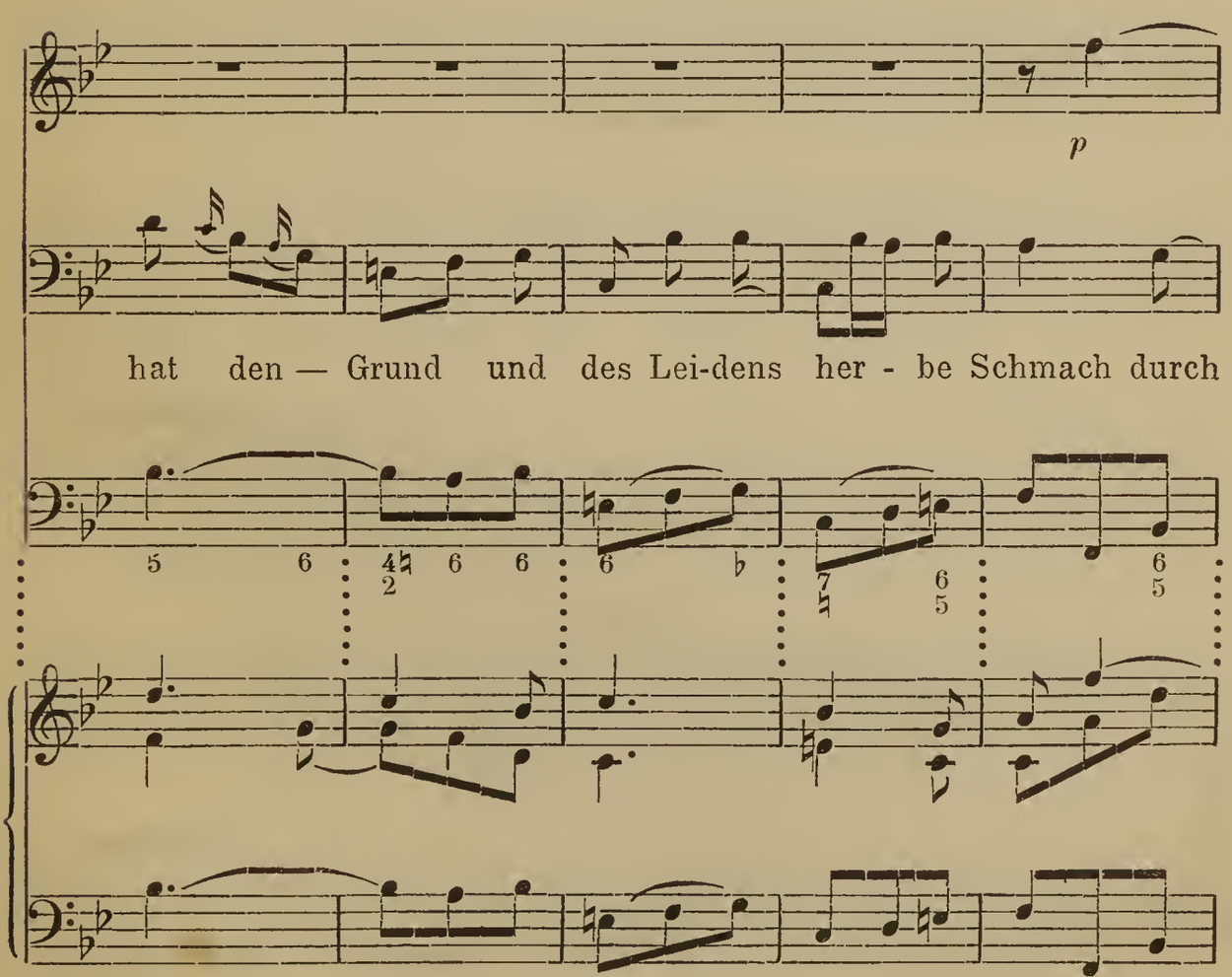

tr
an - zu - neh - men, trink ich doch dem Hei - land

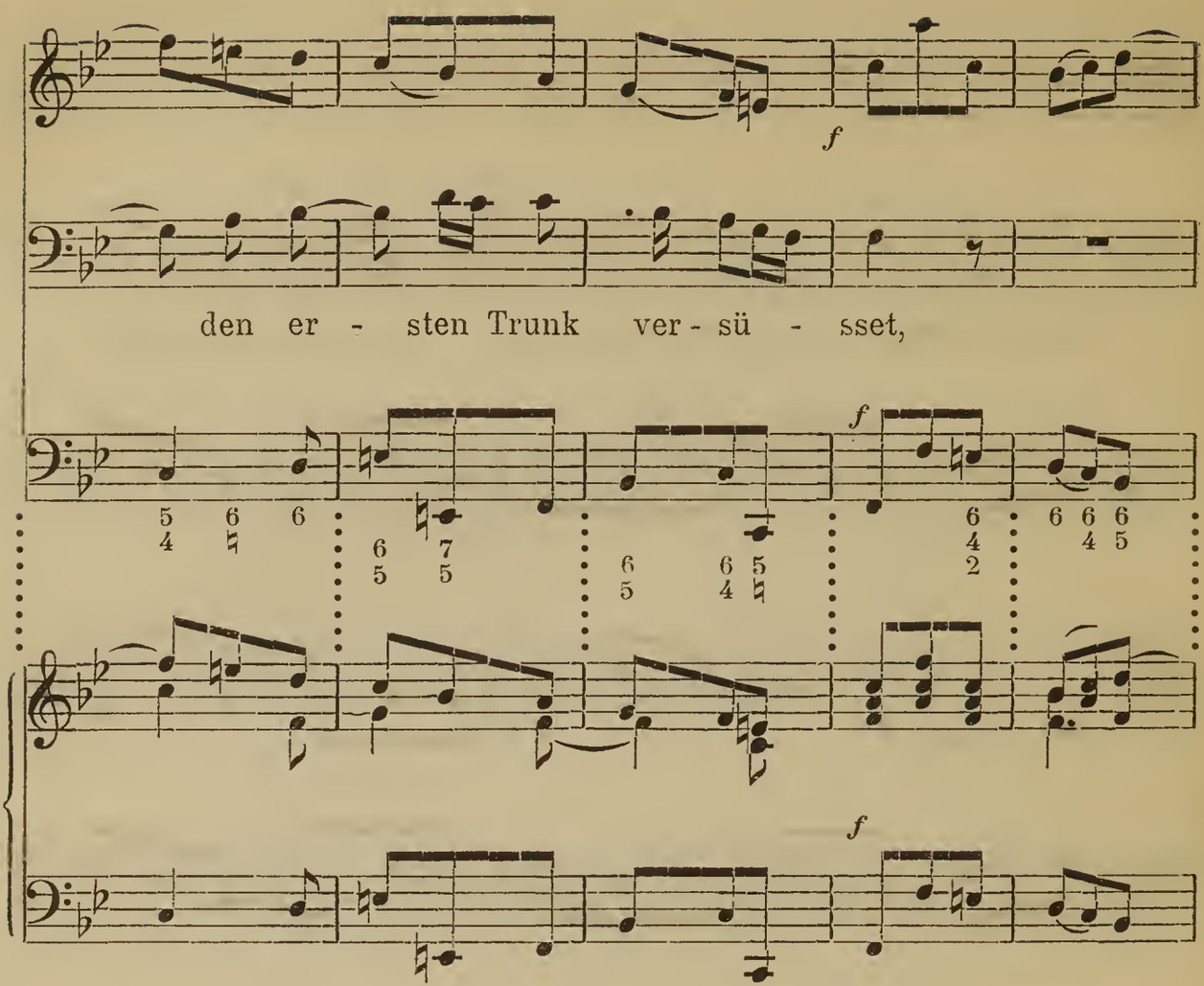

nach, trink ich doch dem Hei - land nach, Kreuz und

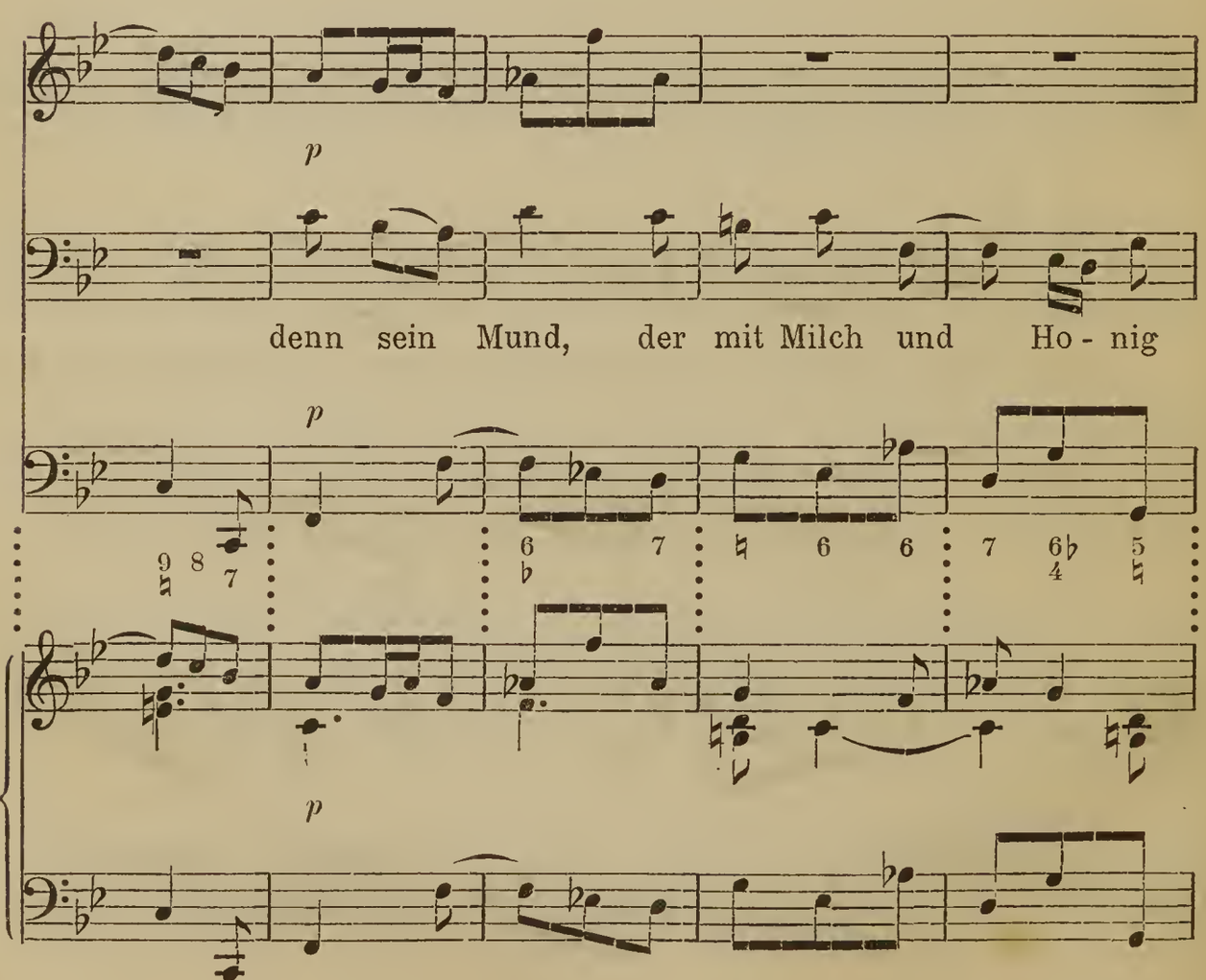

Be-cher an zu - neh - men, will ich ger - ne mich be-

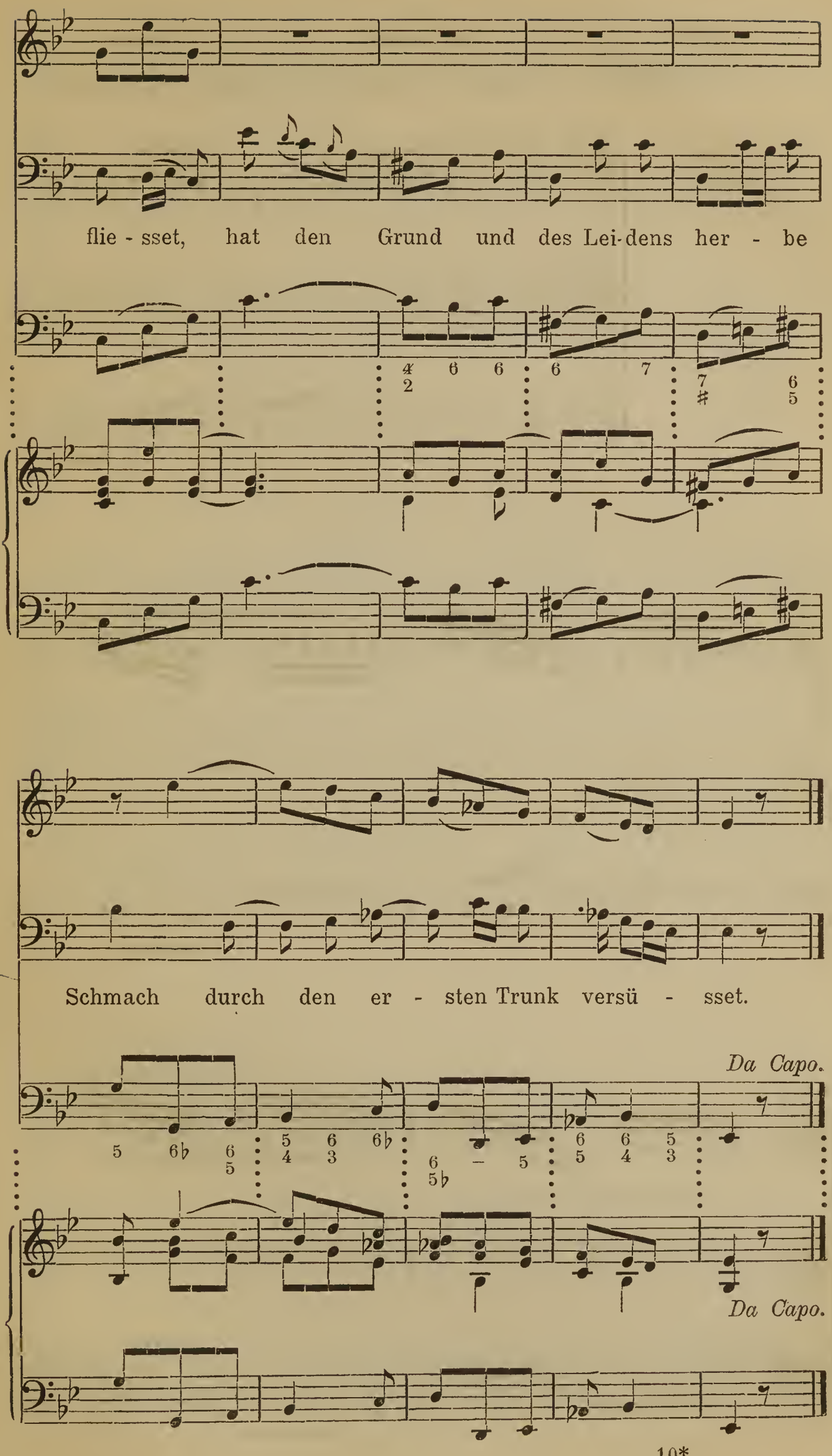

que-men, trink_____ ich doch dem Hei-land nach.


Denn sein Mund, der mit Milch und Ho - nig flie - sset, —
p
p

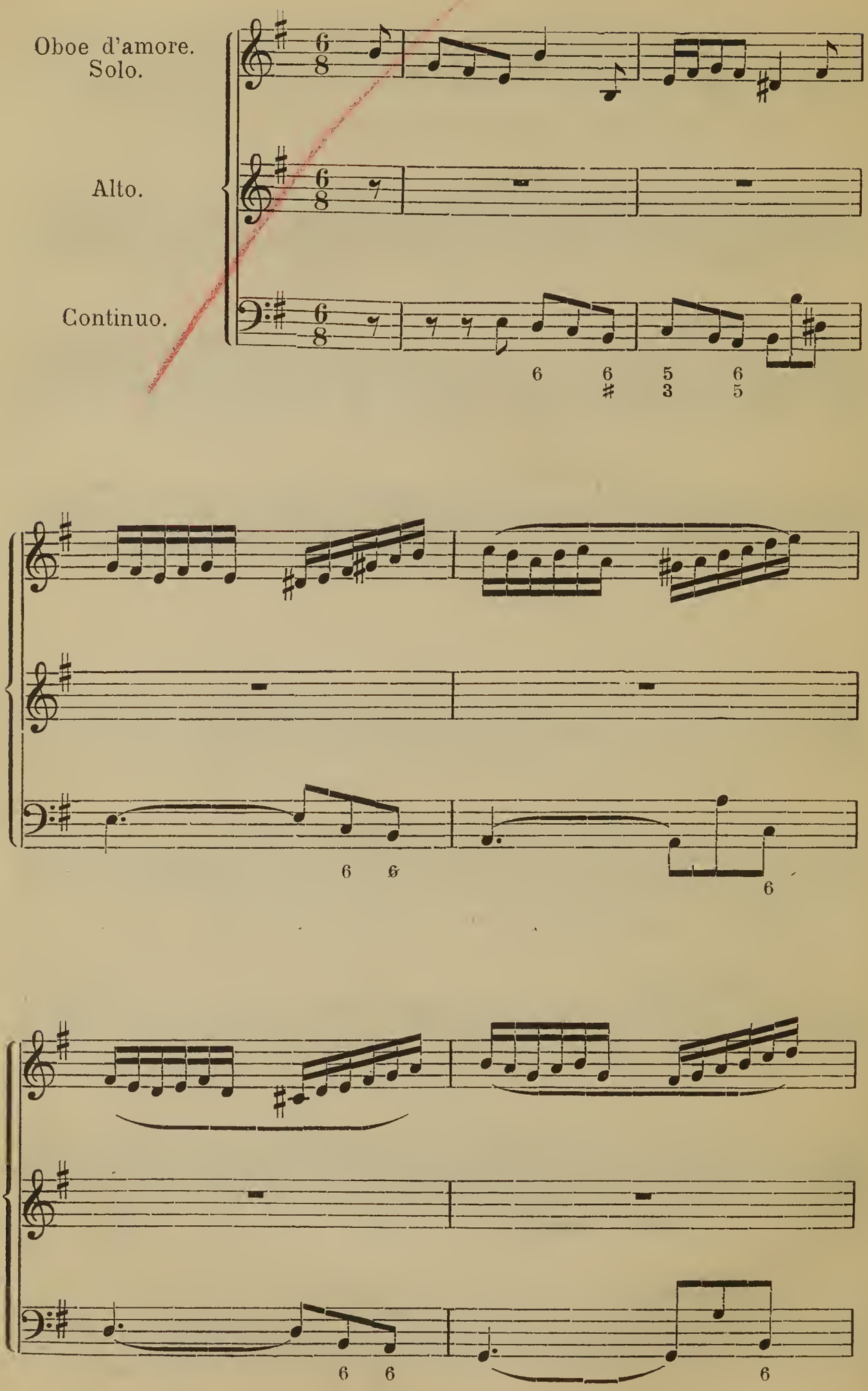

p
hat den — Grund und des Lei-dens her - be Schmach durch

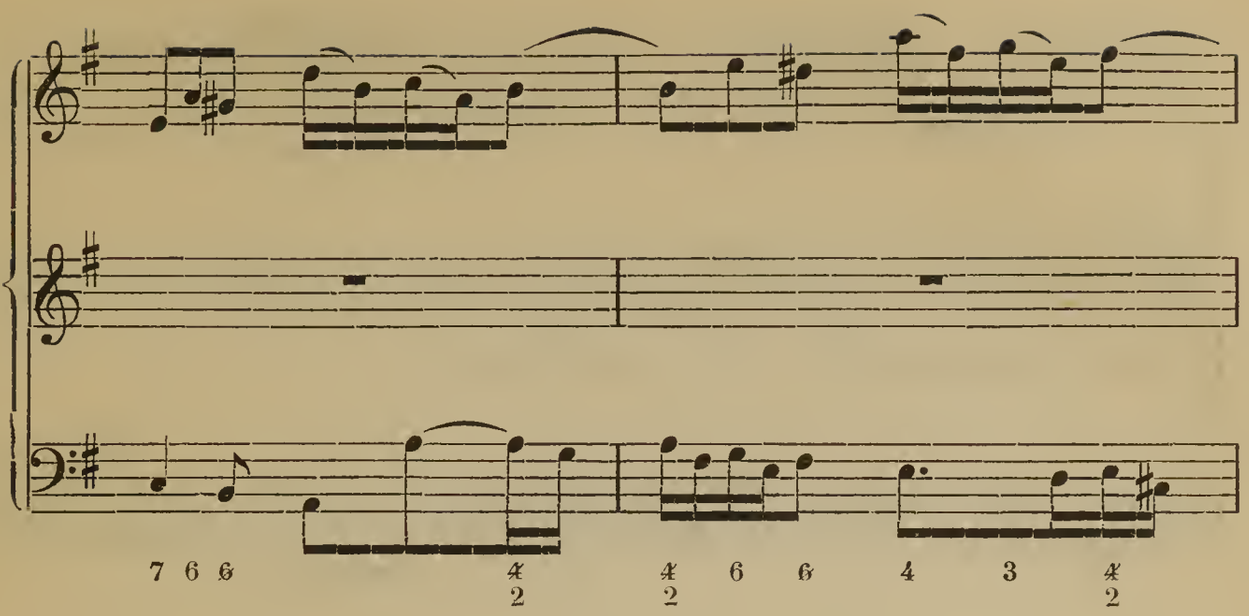

f
den er - sten Trunk ver - sü - sset,
f
f

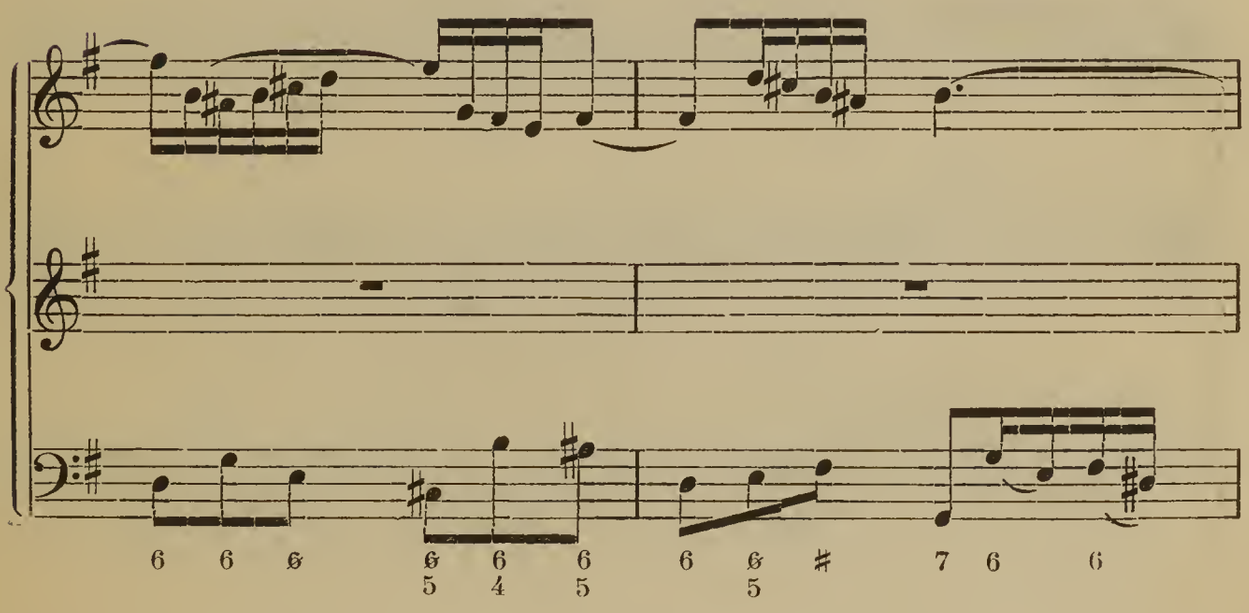

p
denn sein Mund, der mit Milch und Ho - nig
p
p

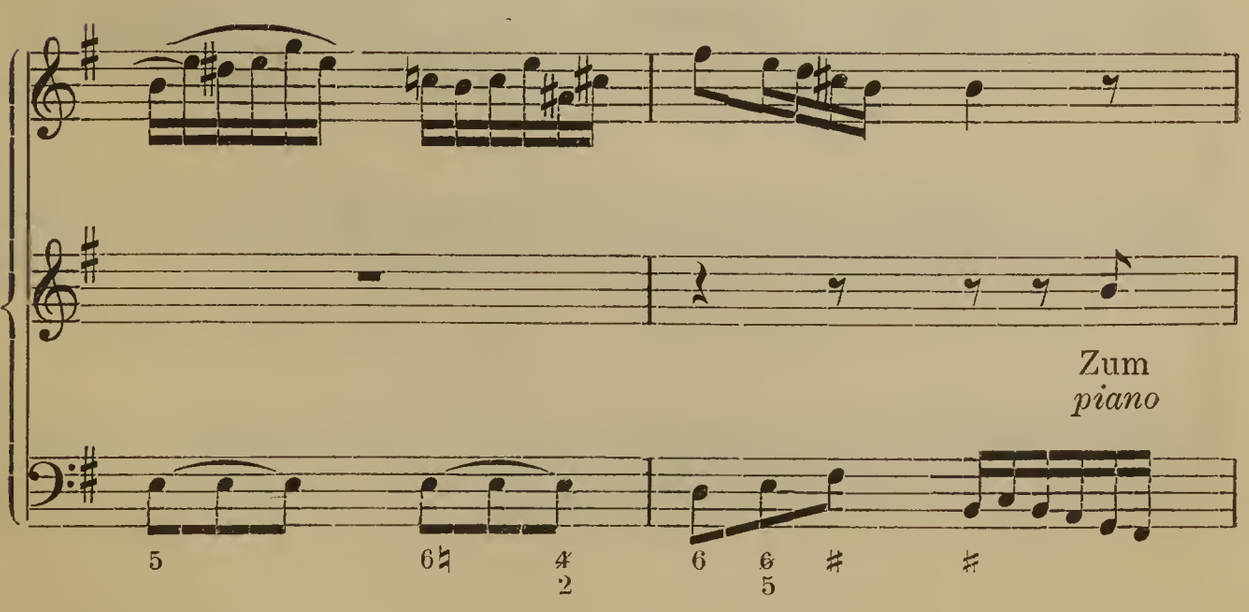

flie - sset, hat den Grund und des Lei-dens her - be
Schmach durch den er - sten Trunk versü - sset.
Da Capo.
Da Capo.

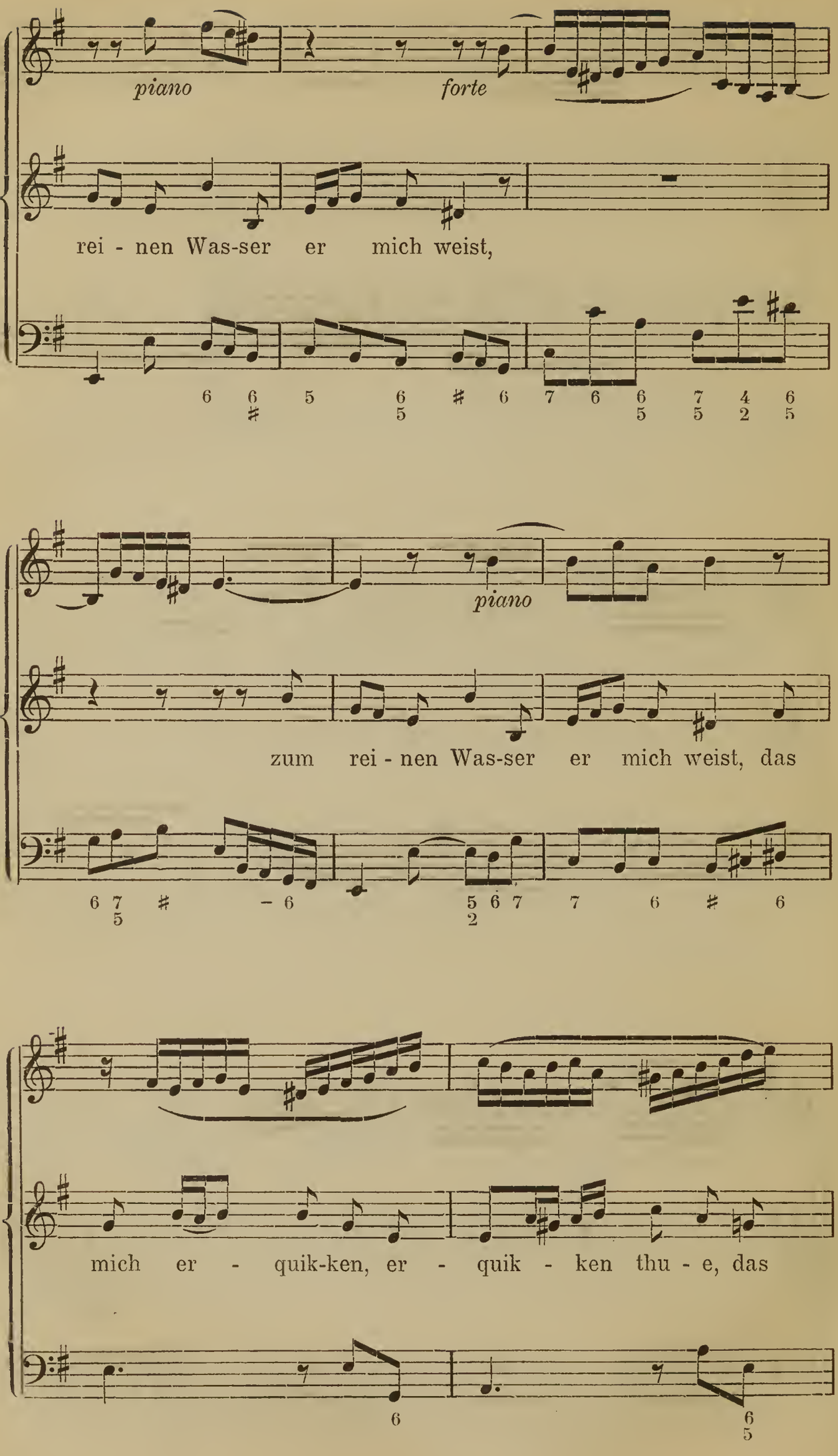
Aufgabe. Arie (J. S. Bach.) | **Exercise.** Aria. (J. S. Bach.) | **Devoir.** Air. (J. S. Bach).

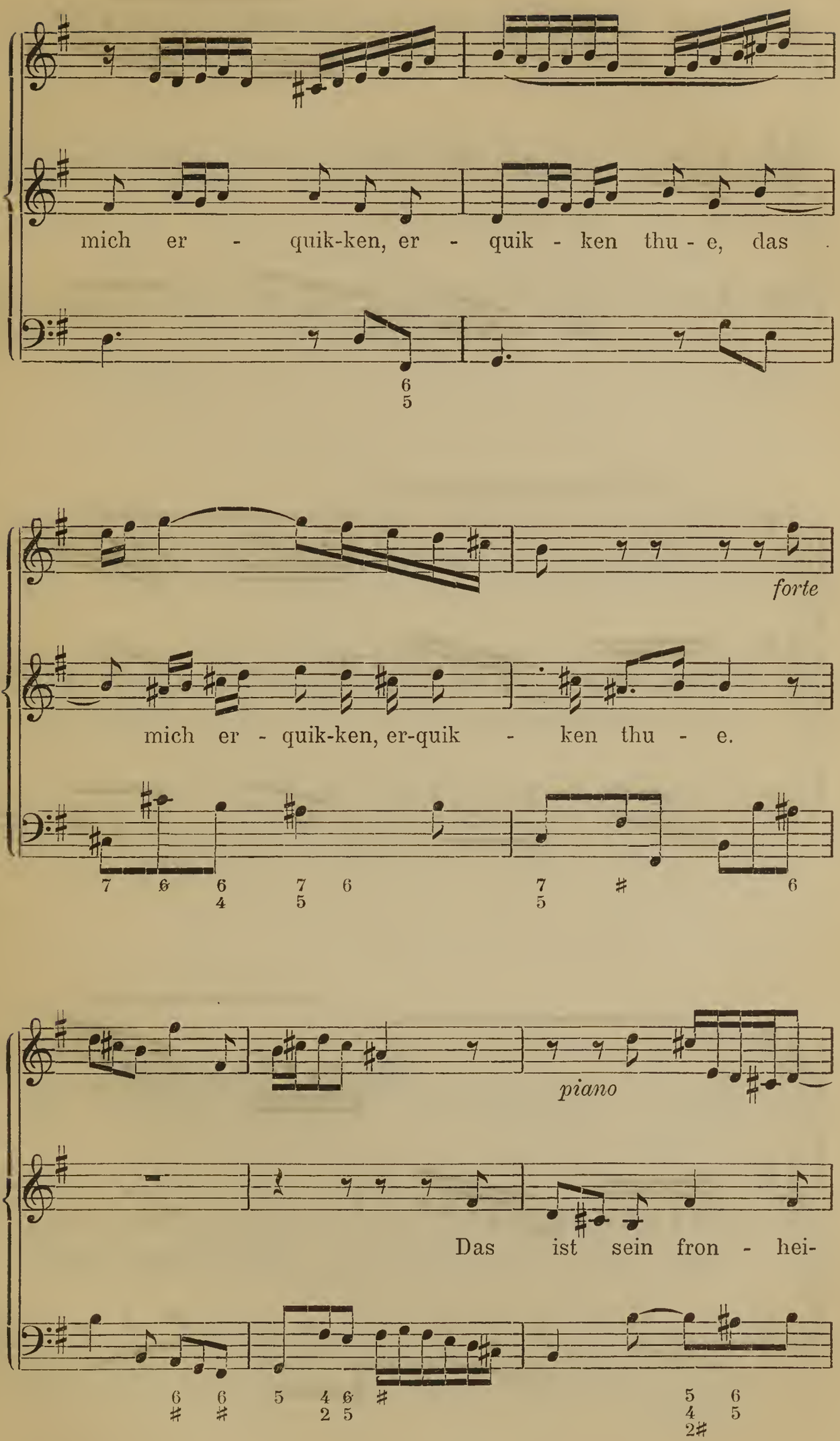


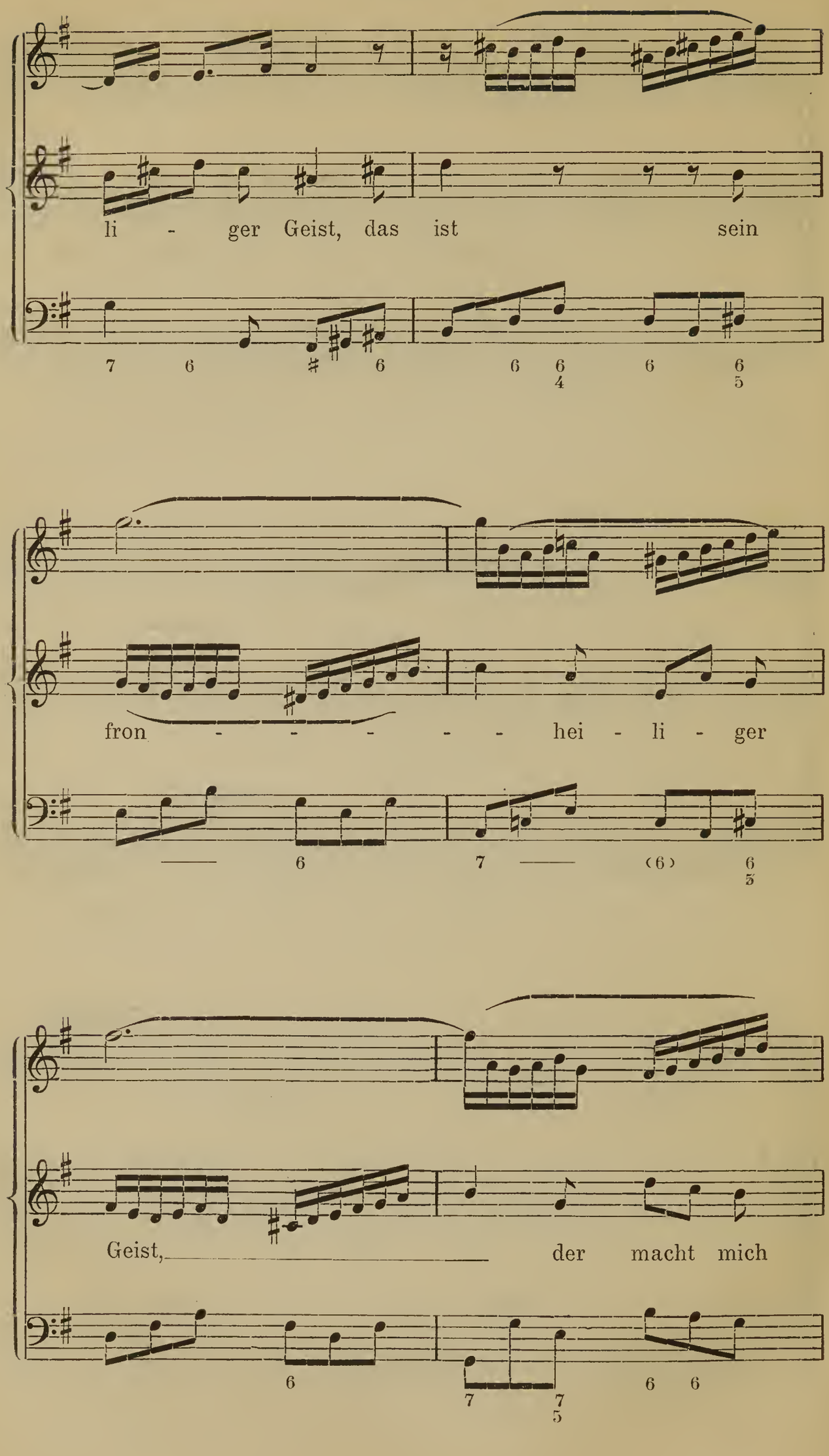

7 6 6
4 2
4 2 6 6 4 3 4 2

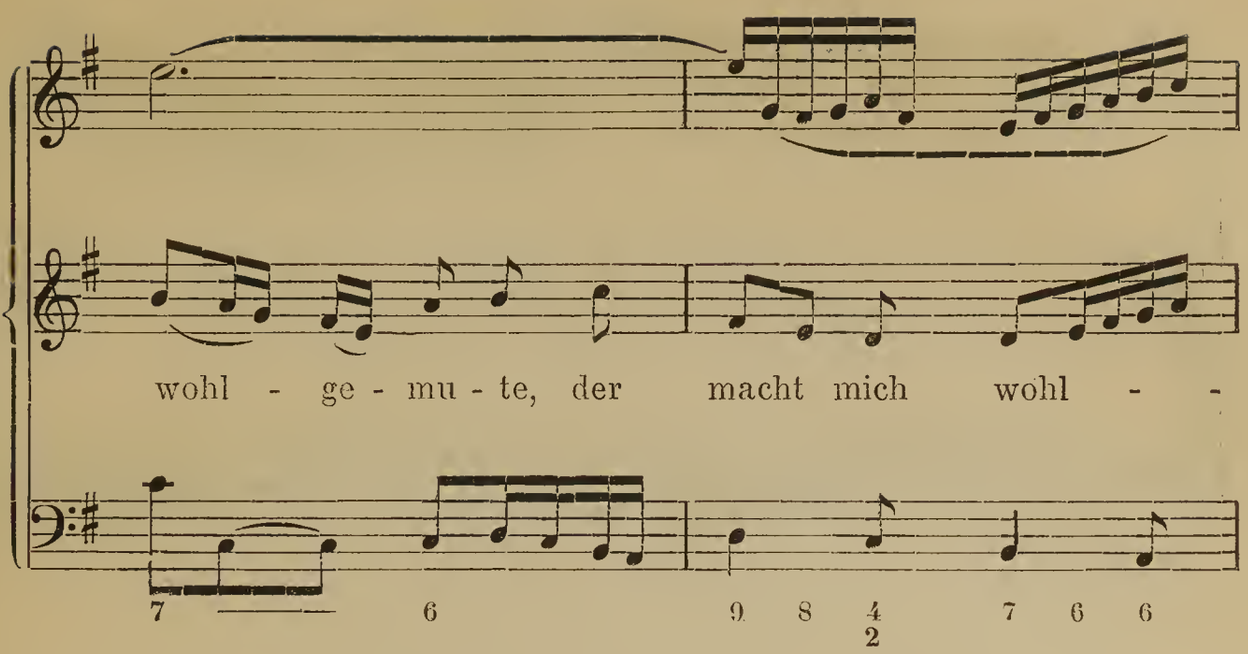

6 6 6
6 5
6 4
6 5
6 6 5
♯ 7 6 6

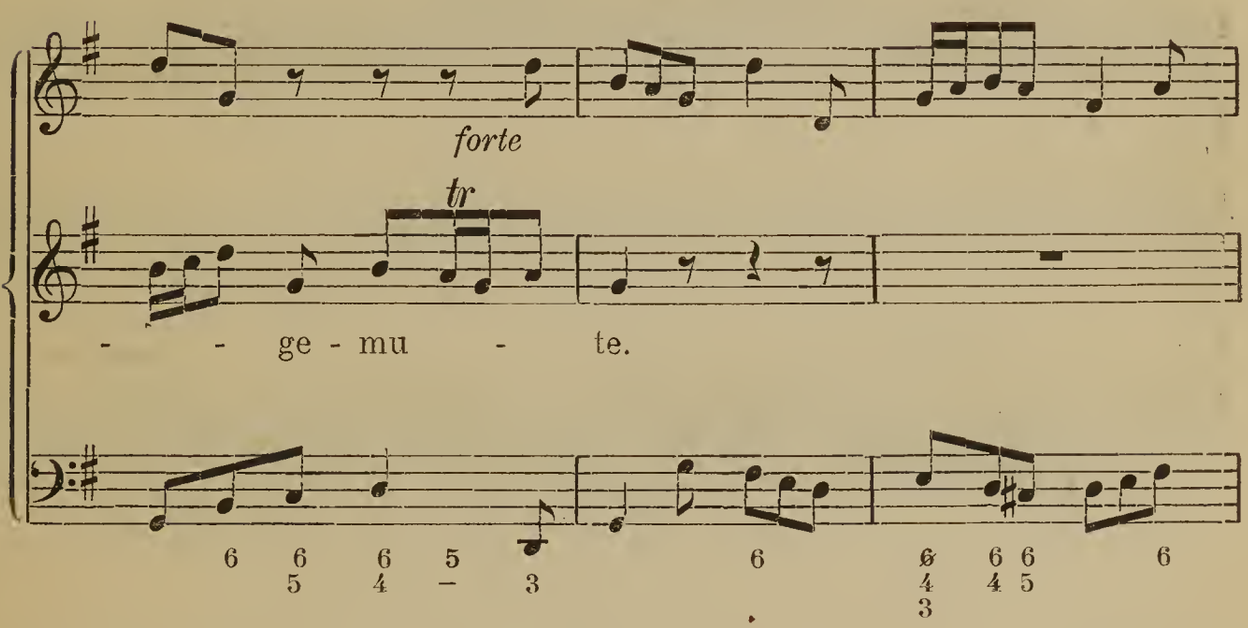

5
6♮
4 2
6 6 5
♯ ♯
Zum
piano

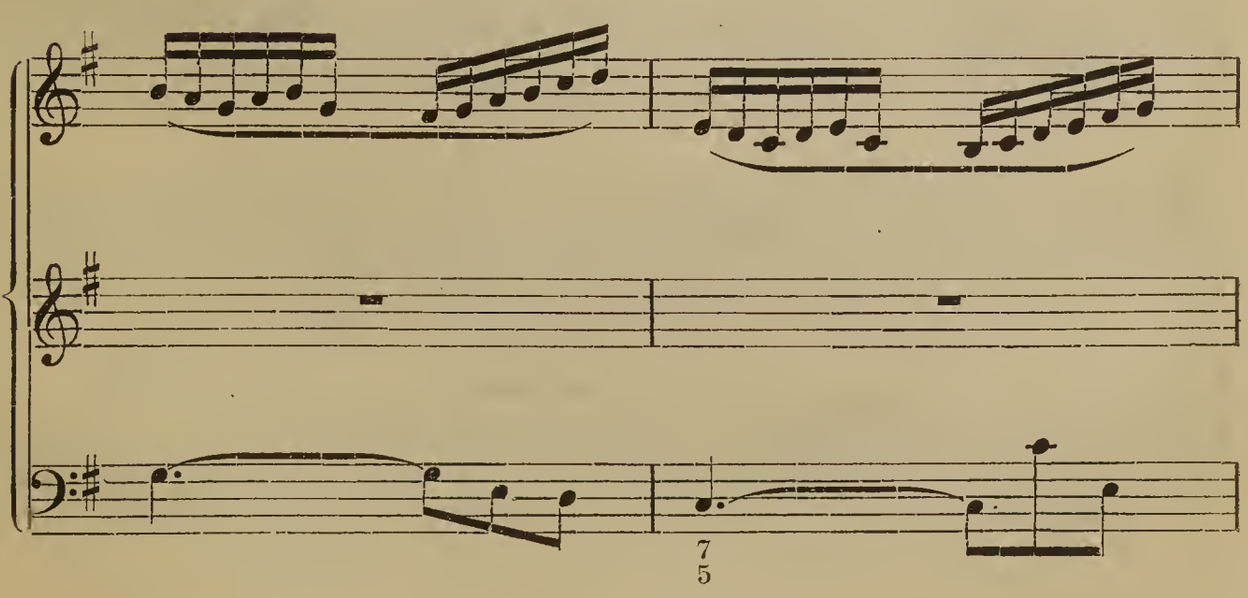

piano
forte
rei - nen Was-ser er mich weist,
piano
zum rei - nen Was-ser er mich weist, das
mich er - quik-ken, er - quik - ken thu - e, das

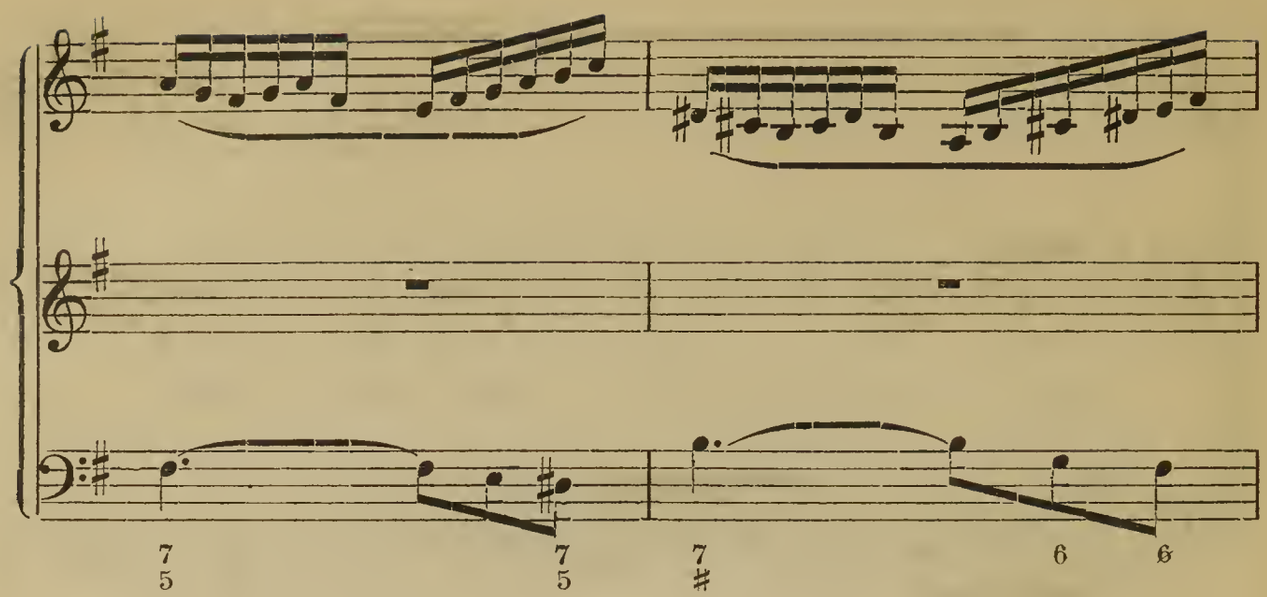

mich er - quik-ken, er - quik - ken thu - e, das
forte
mich er - quik-ken, er-quik - ken thu - e.
piano
Das ist sein fron - hei-

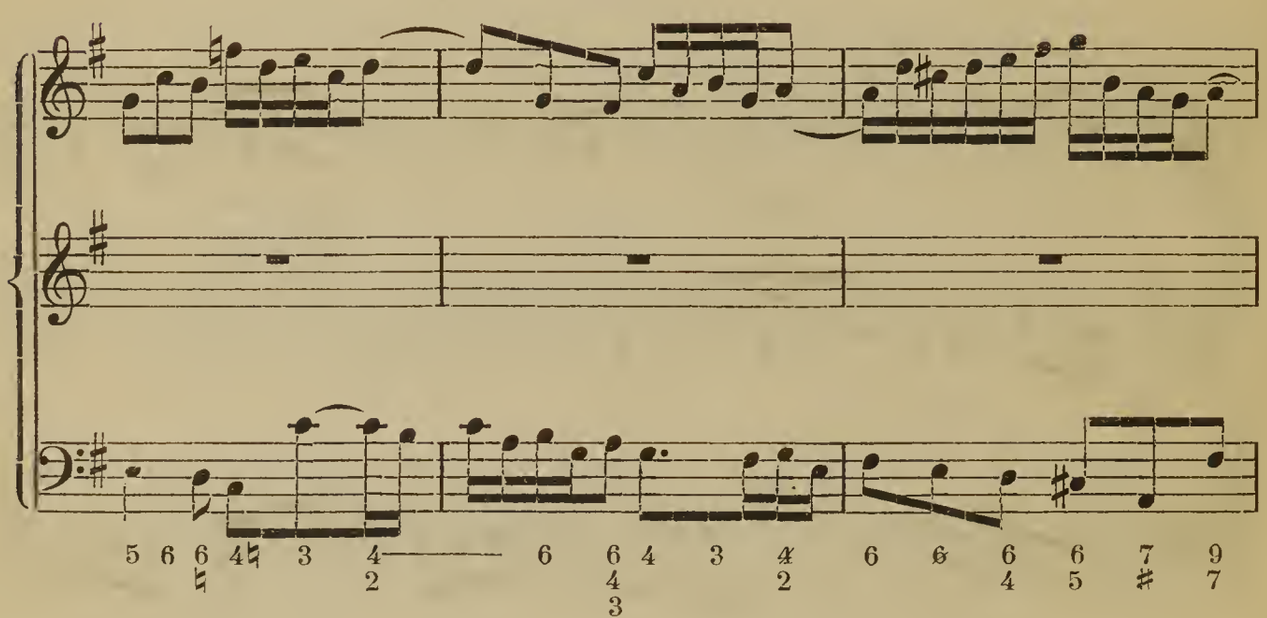

li - ger Geist, das ist sein
fron - - - - - hei - li - ger
Geist, der macht mich

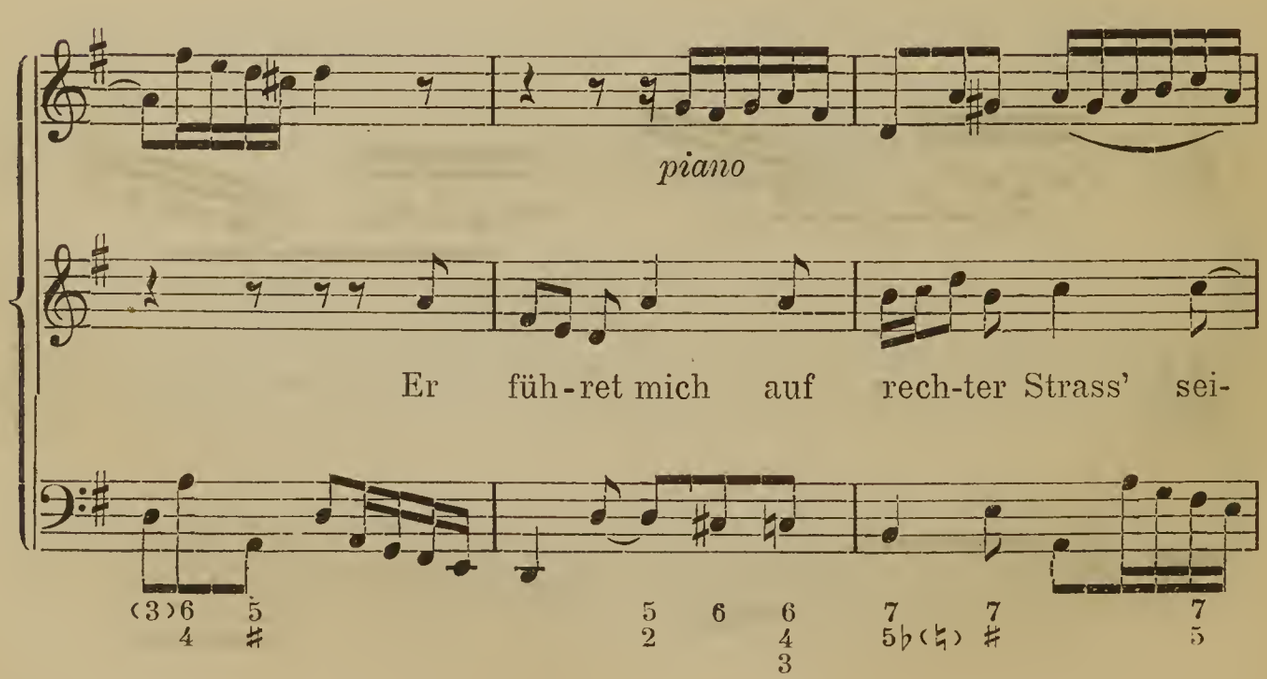

wohl - ge - mu - te, der macht mich wohl - -

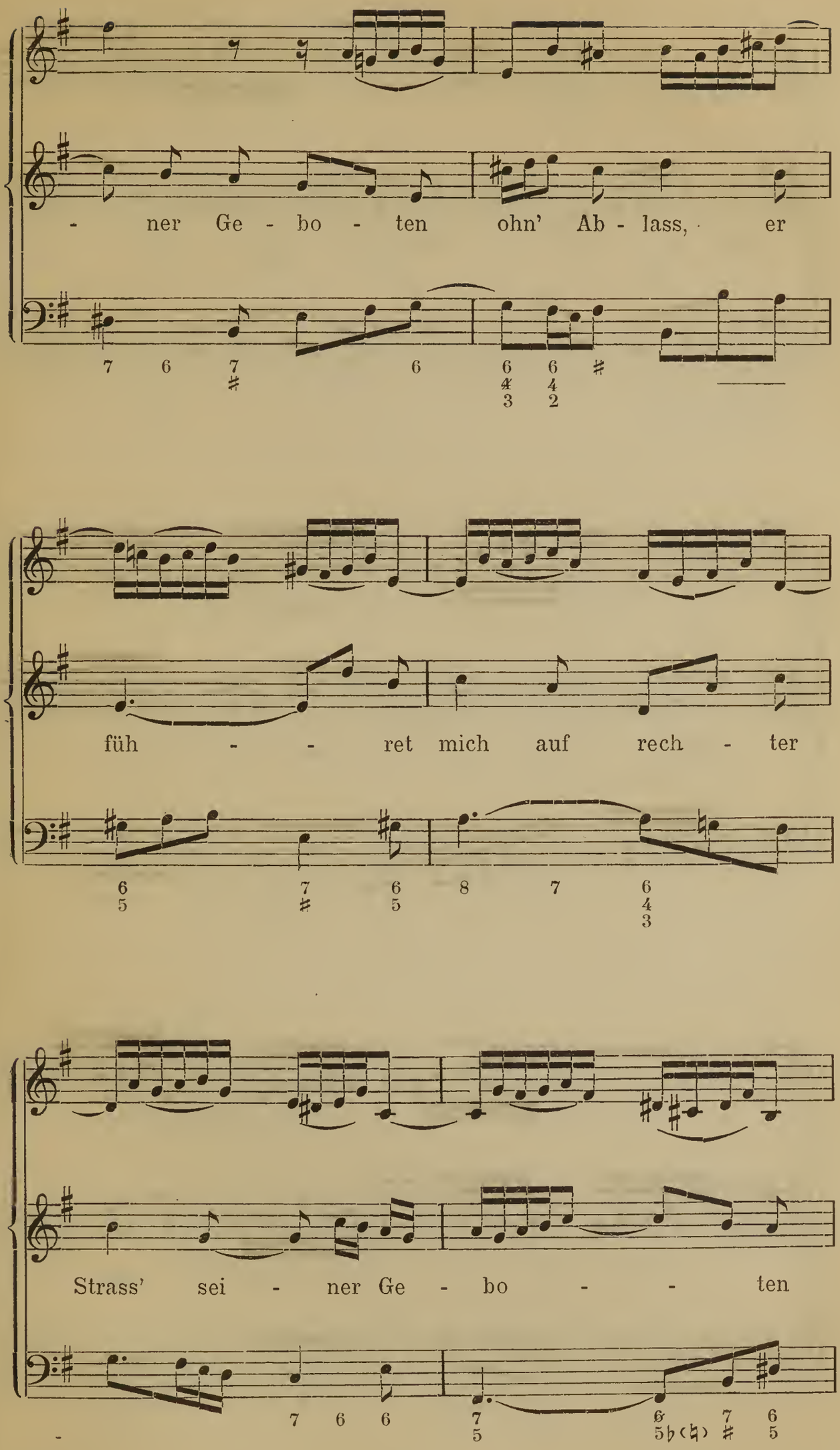

forte
tr
- - ge - mu - te.

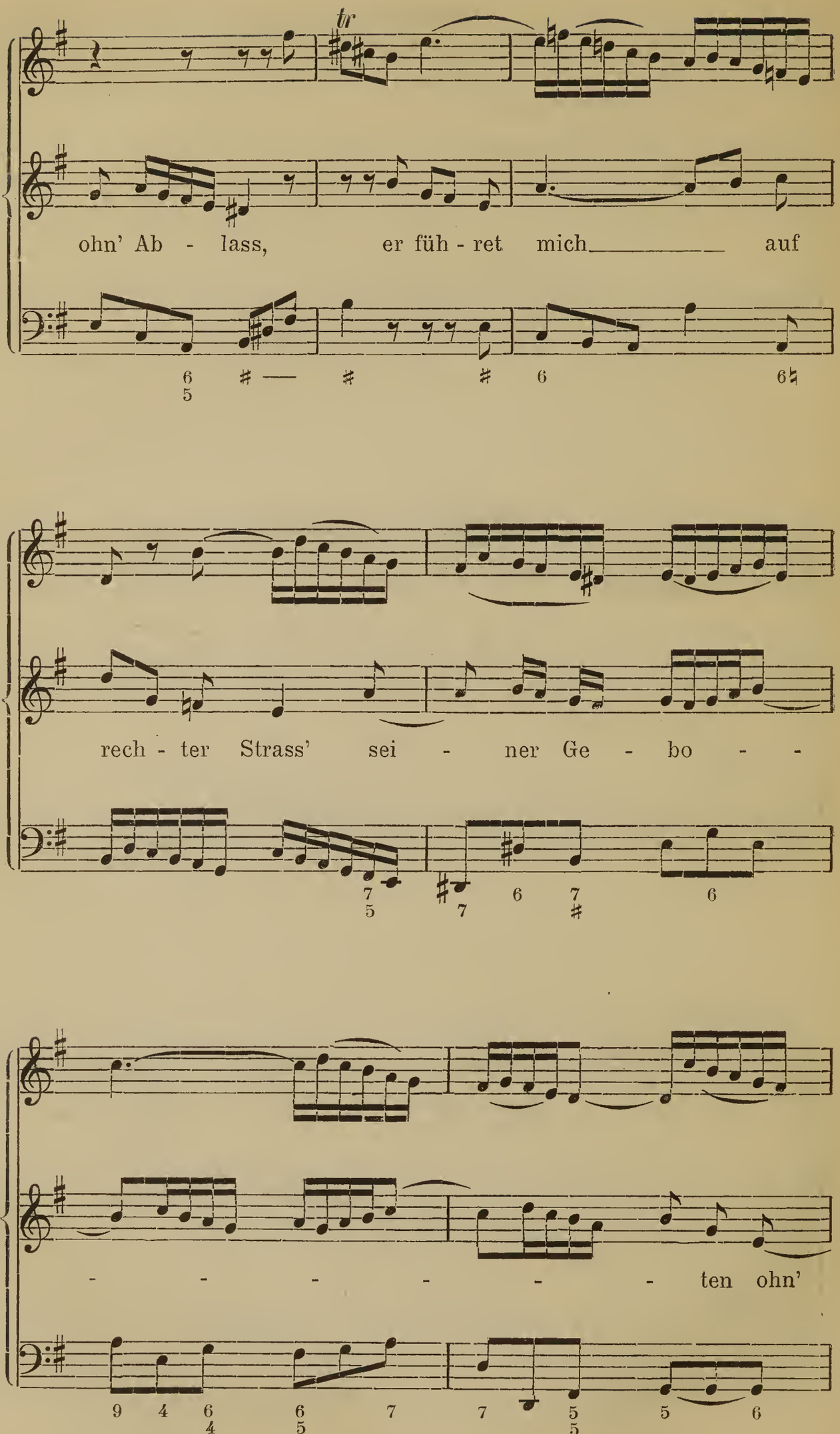


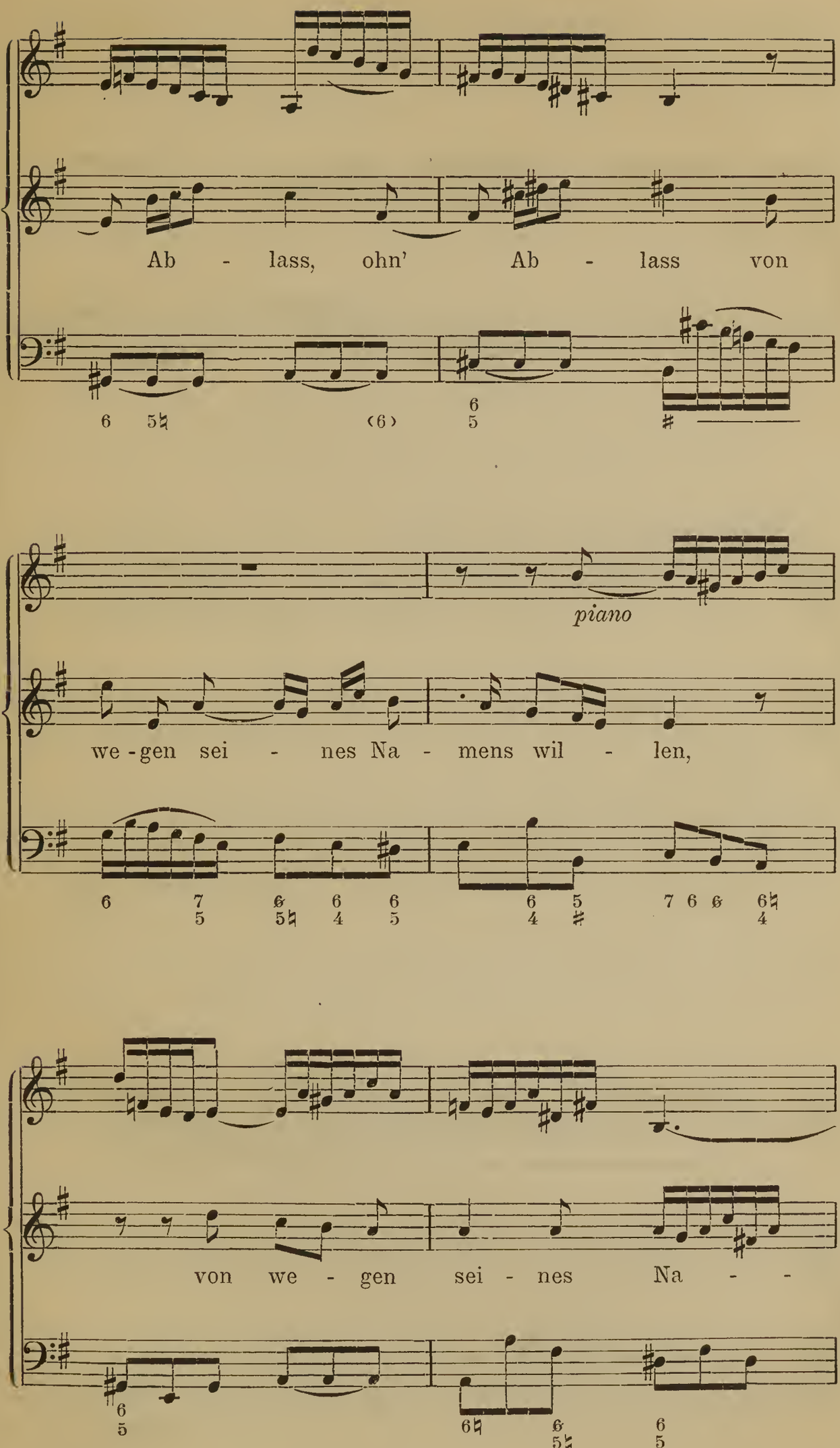


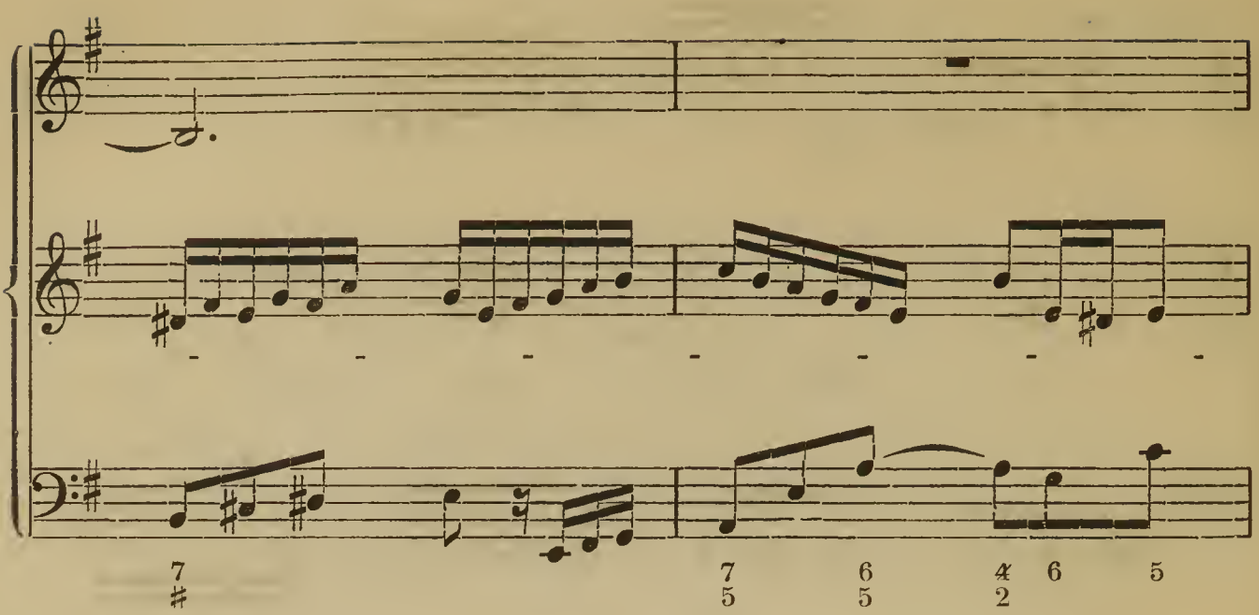


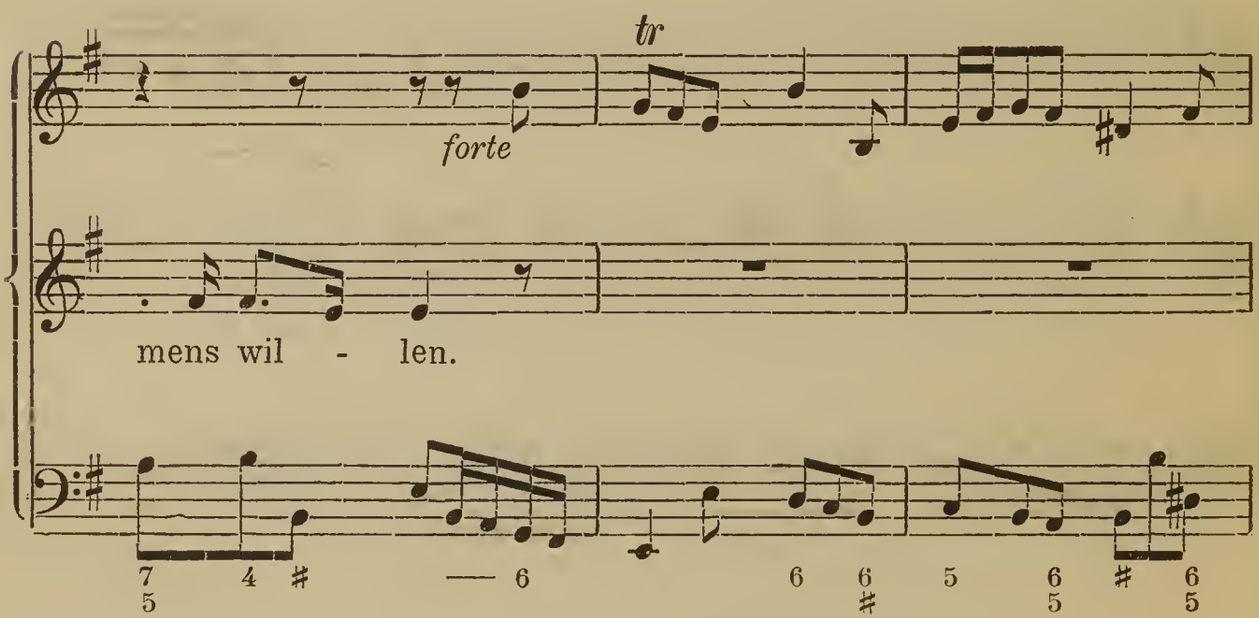

piano
Er füh-ret mich auf rech-ter Strass' sei-

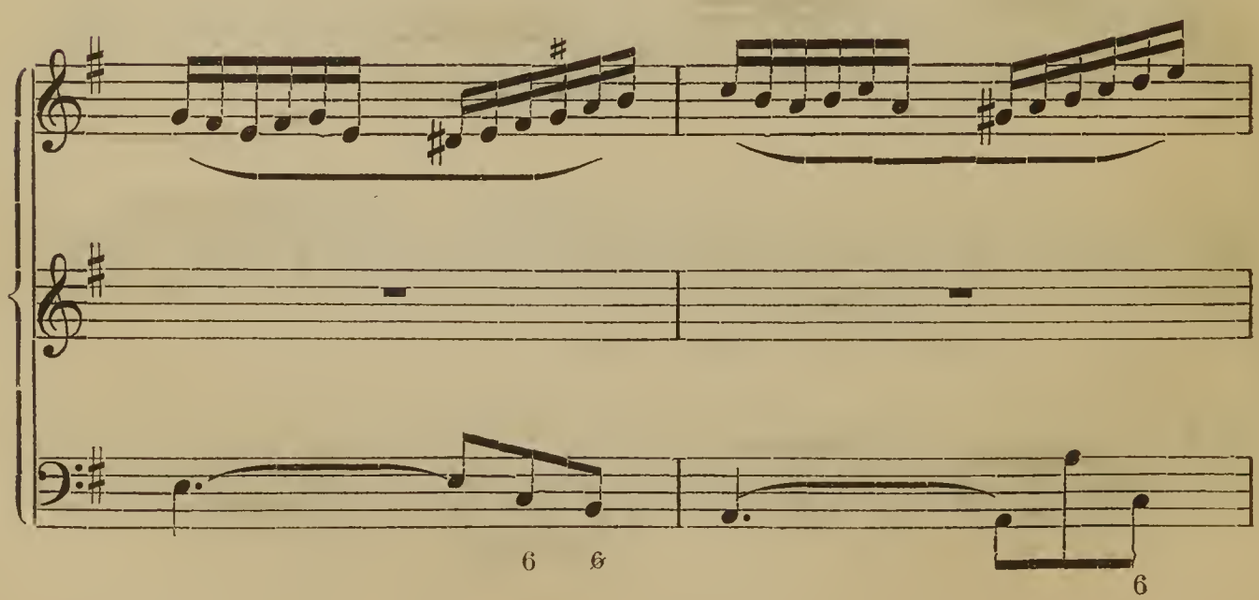

- ner Ge - bo - ten ohn' Ab - lass, er
füh - - ret mich auf rech - ter
Strass' sei - ner Ge - bo - - ten

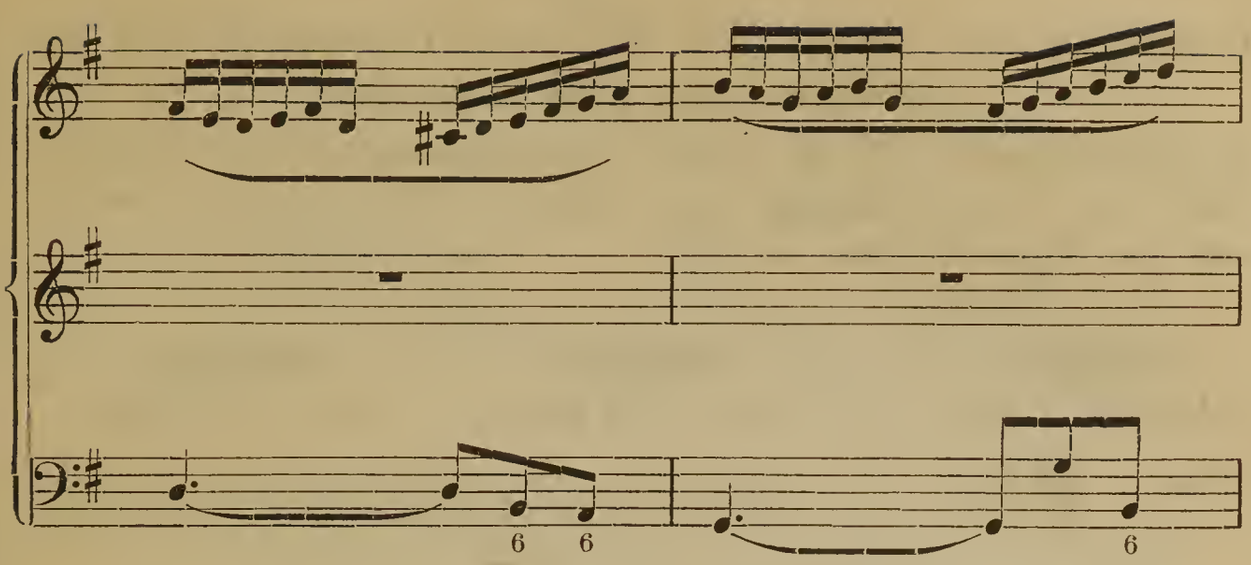

tr
ohn' Ab - lass, er füh - ret mich auf
rech - ter Strass' sei - ner Ge - bo - -
- - - - - - ten ohn'

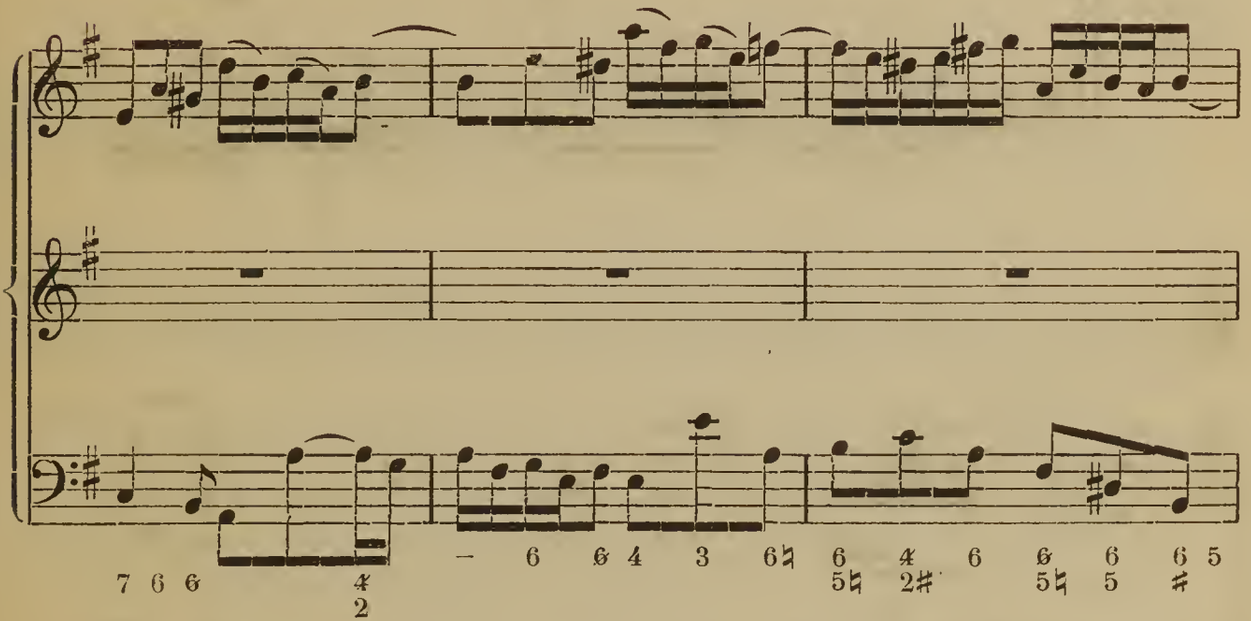

Ab - lass, ohn' Ab - lass von
piano
we - gen sei - nes Na - mens wil - len,
von we - gen sei - nes Na - -

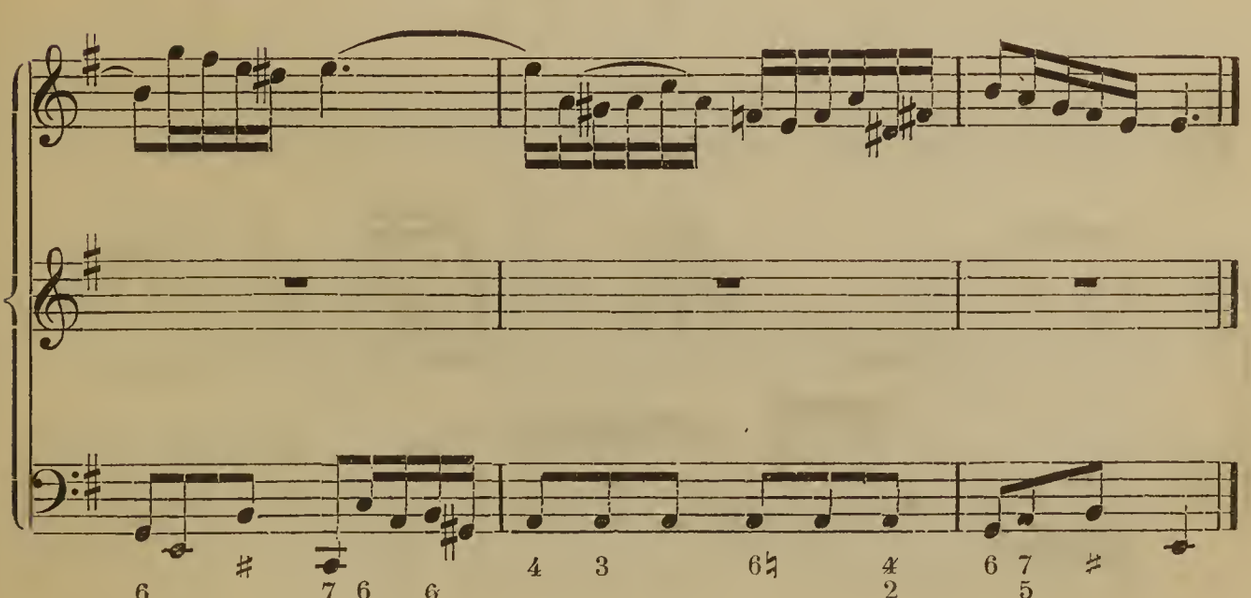



tr
forte
mens wil - len.




6 6
6


7 6 6
4
2
– 6 6 4 3 6♮
6 4 6 6 6 6 5
5♮ 2♯ 5♮ 5 ♯


6
♯
7 6 6
4 3
6♮
4
2
6 7 ♯
5

Begleitung einer Arie. Nur der Tenor-Gesangpart und der bezifferte Bass sind angezeigt.

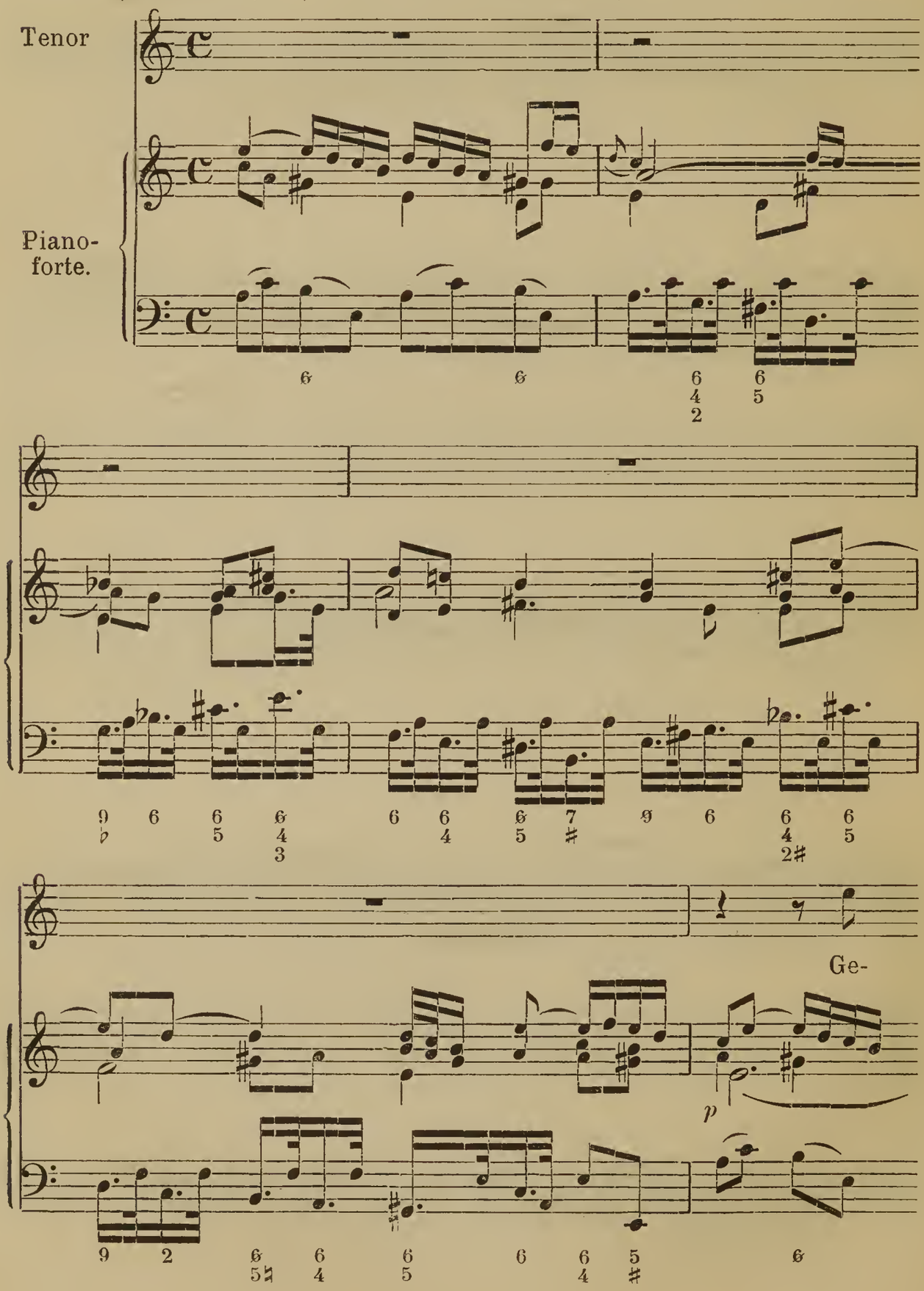
Accompaniment of an Aria. Only the Tenor-Singing part and the figured Bass are indicated.

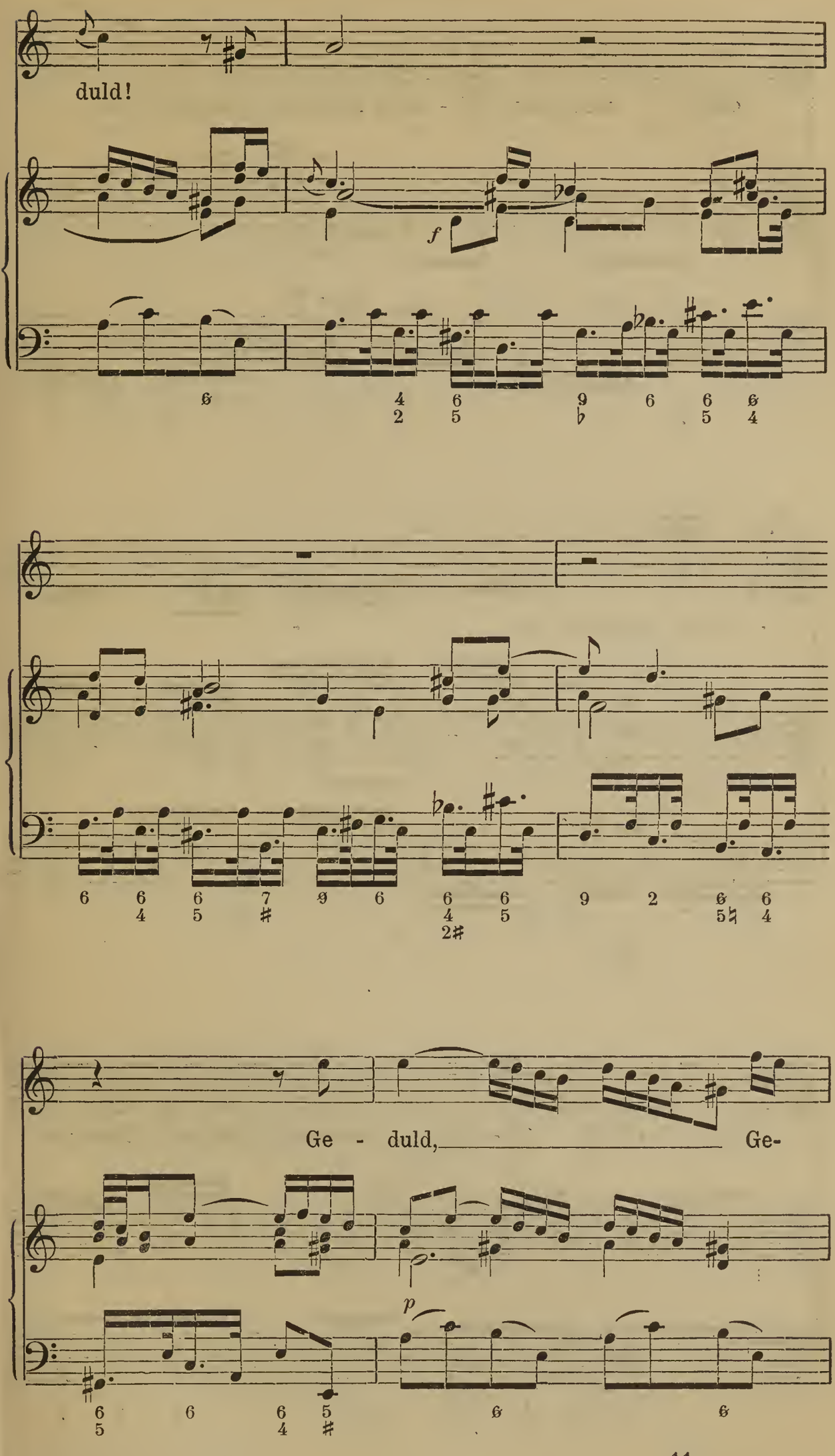
Accompagnement d'un air; la basse chiffrée indique seulement l'harmonie.

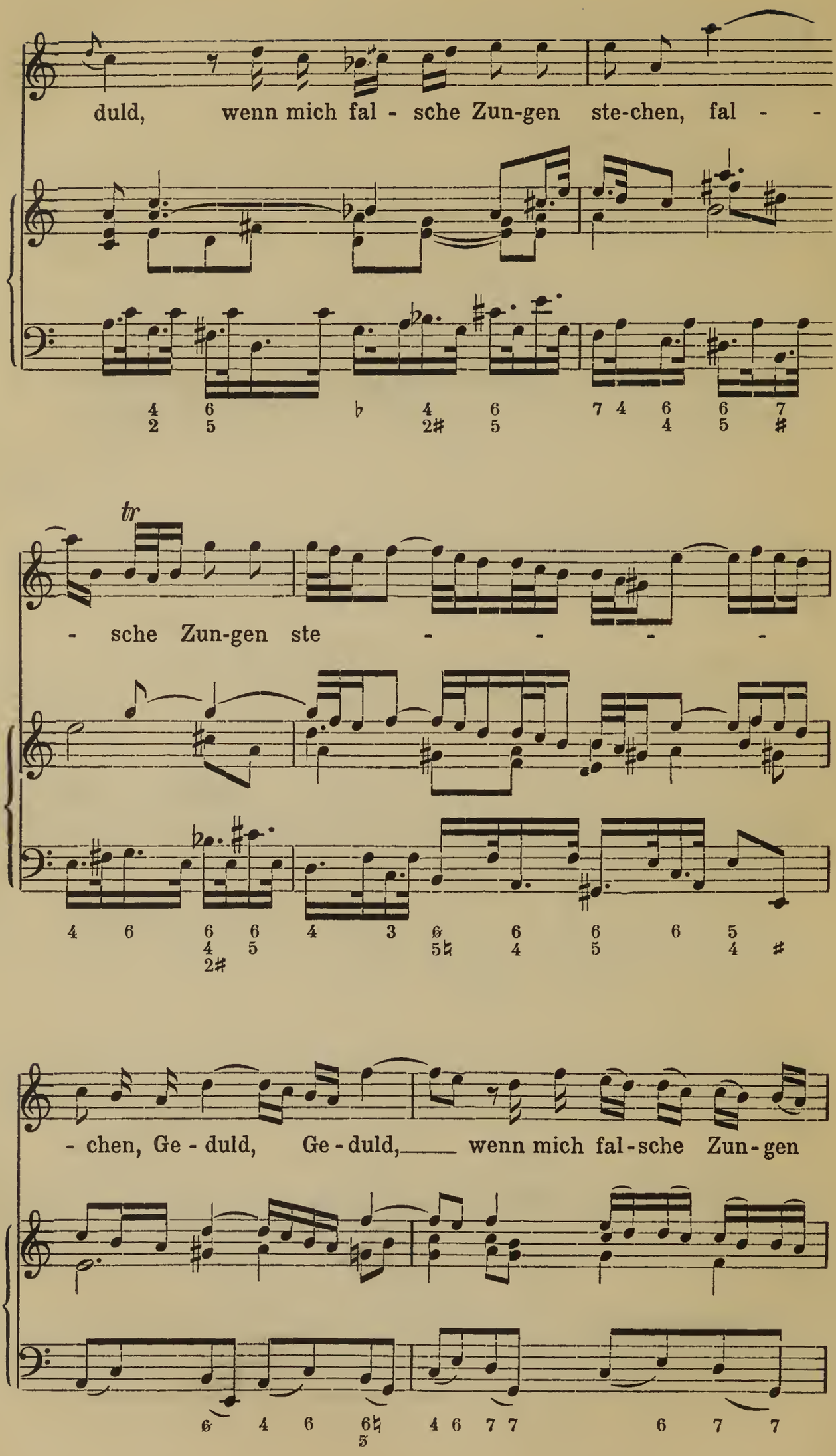
Beispiel.
Arie. (J. S. Bach.)

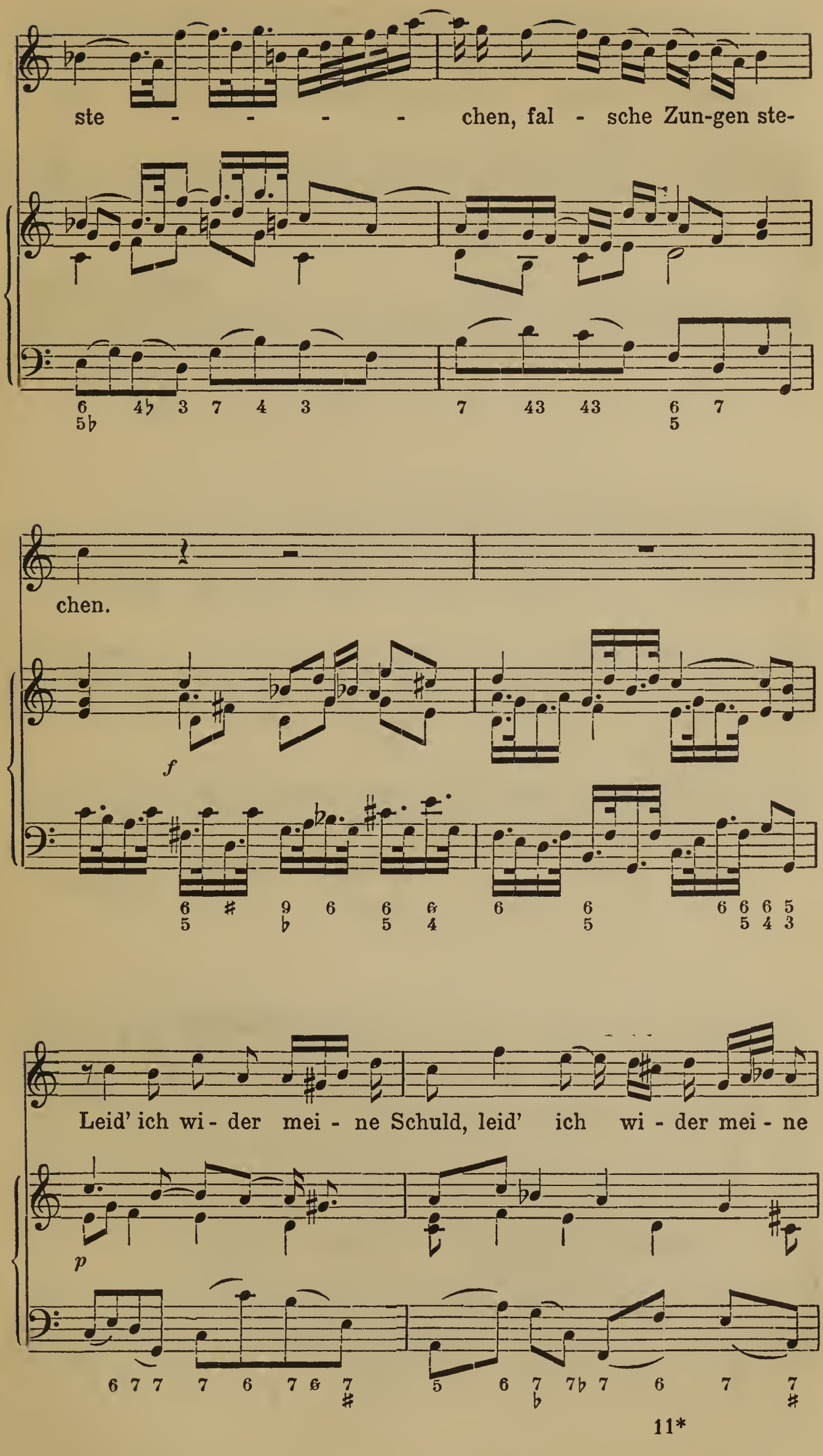
Example.
Aria. (J. S. Bach.)

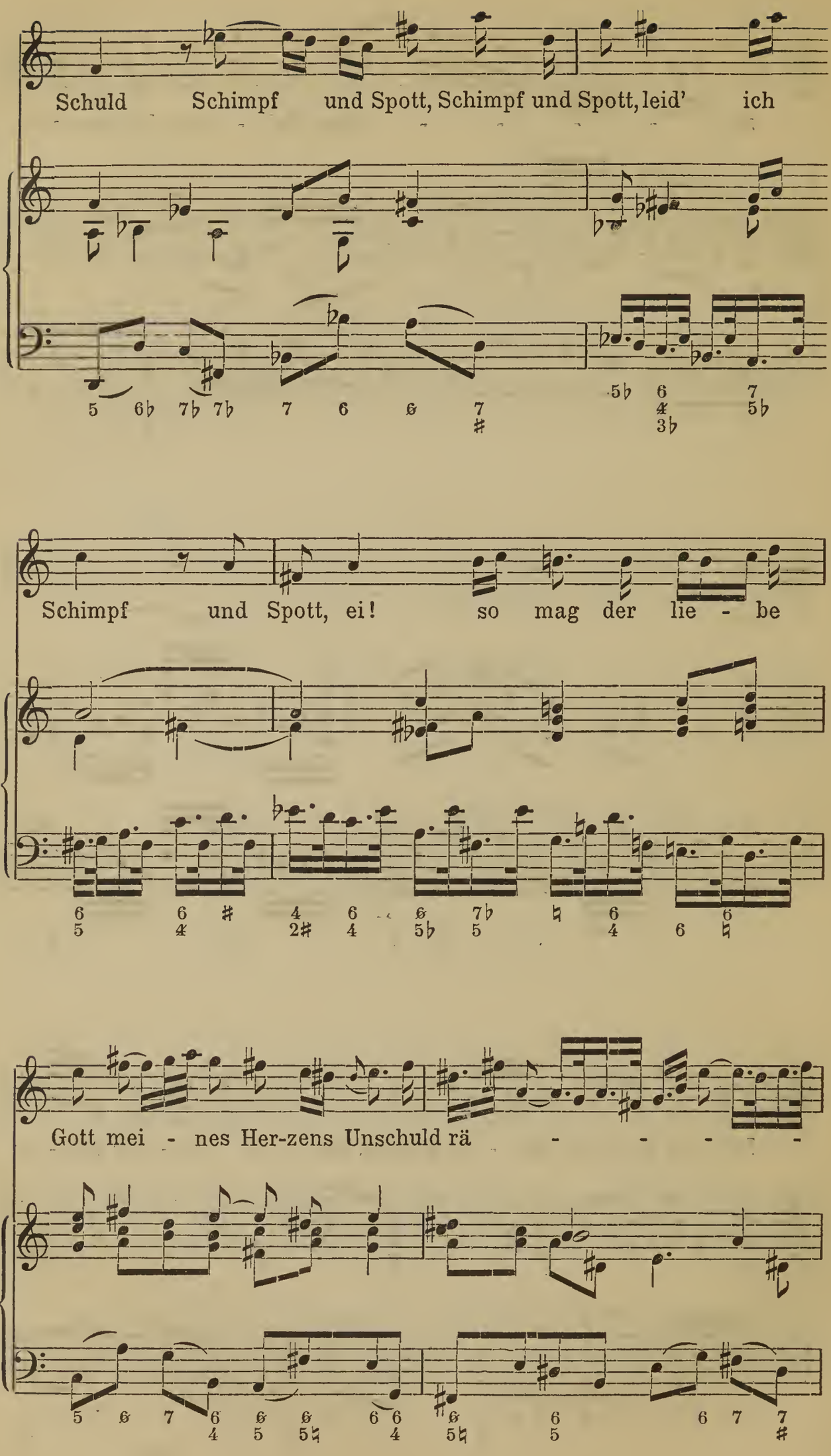
Exemple.
Air. (J. S. Bach.)

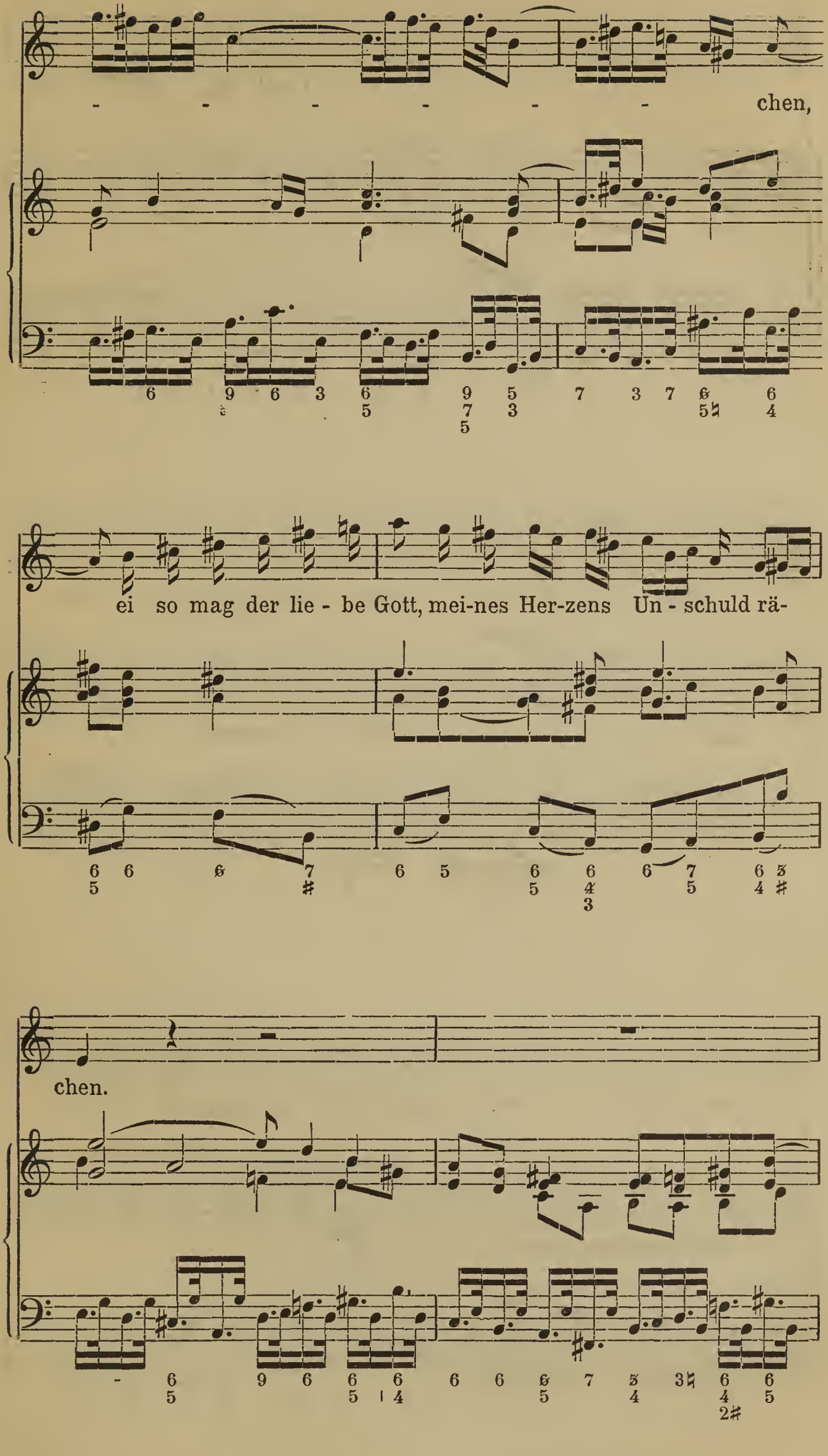


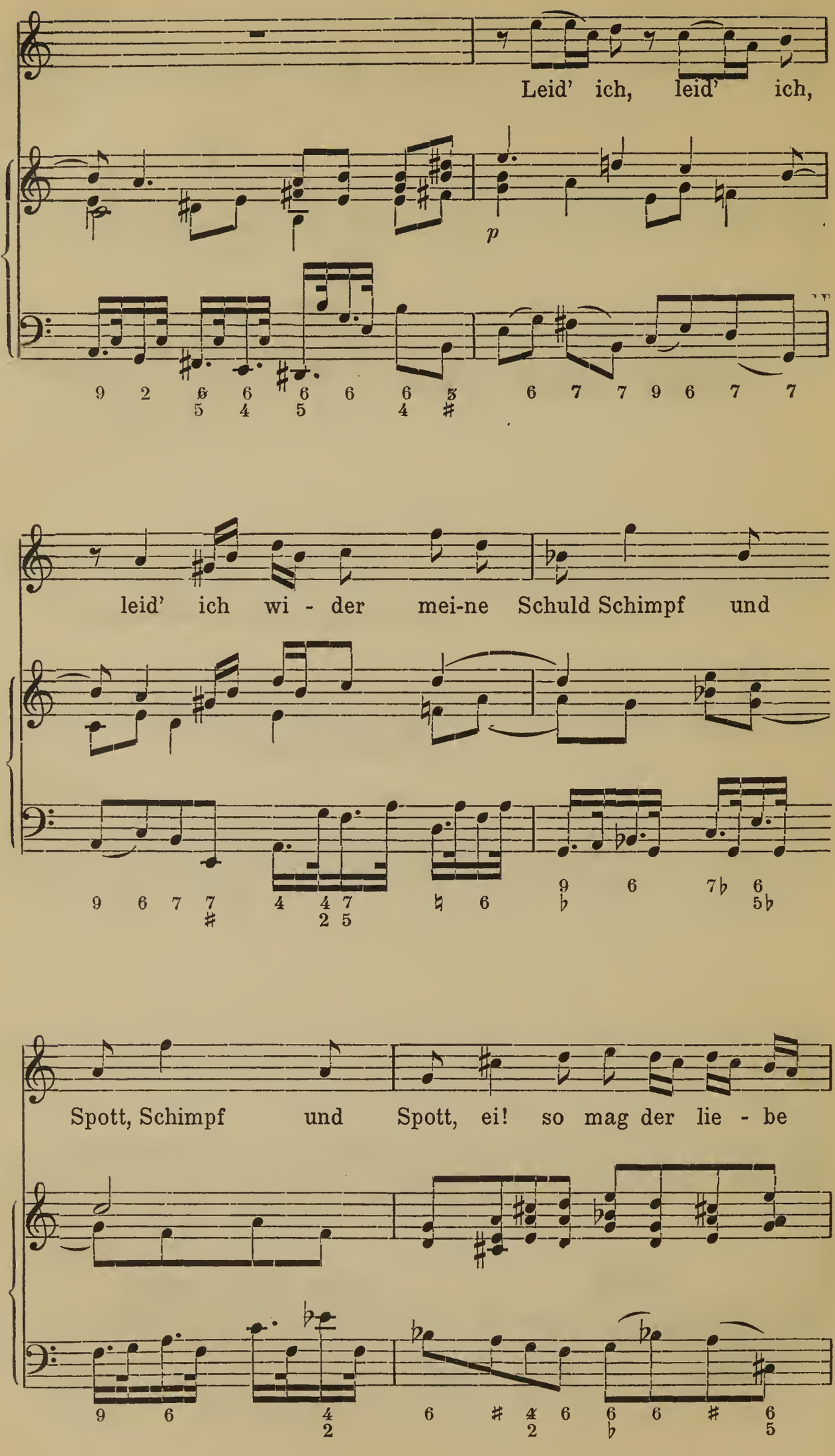

duld!
f
Ge - duld, Ge-
p

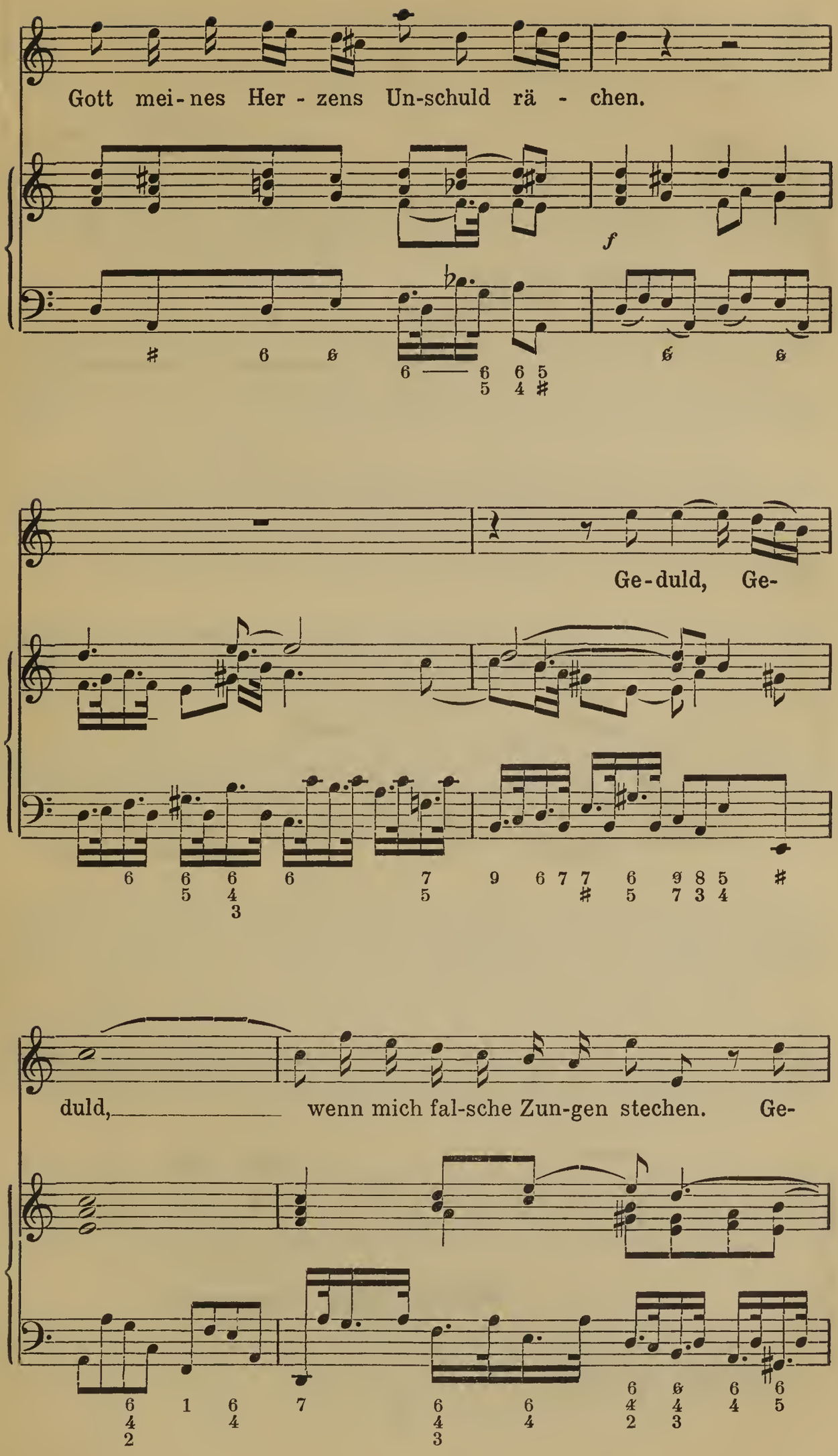

duld, wenn mich fal - sche Zun-gen ste-chen, fal - -
tr
- sche Zun-gen ste - - - -
- chen, Ge - duld, Ge - duld, wenn mich fal - sche Zun - gen

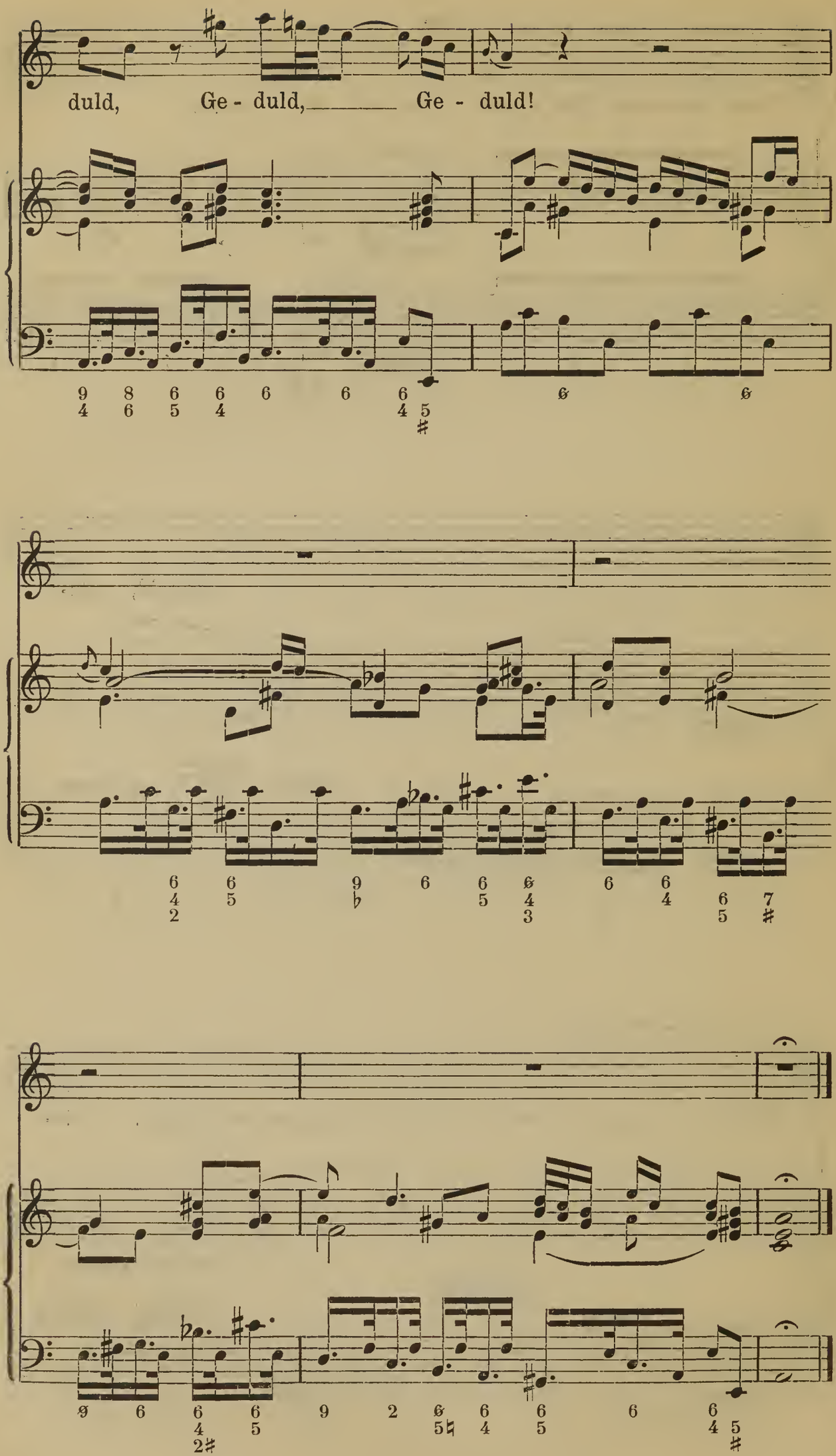

ste - - - - chen, fal - sche Zun-gen ste-
chen.
Leid' ich wi - der mei - ne Schuld, leid' ich wi - der mei - ne
f
p


Schuld Schimpf und Spott, Schimpf und Spott, leid' ich
Schimpf und Spott, ei! so mag der lie - be
Gott mei - nes Her-zens Unschuld rä - - - - -


- - - - - - chen,
ei so mag der lie - be Gott, mei-nes Her-zens Un - schuld rä-
chen.

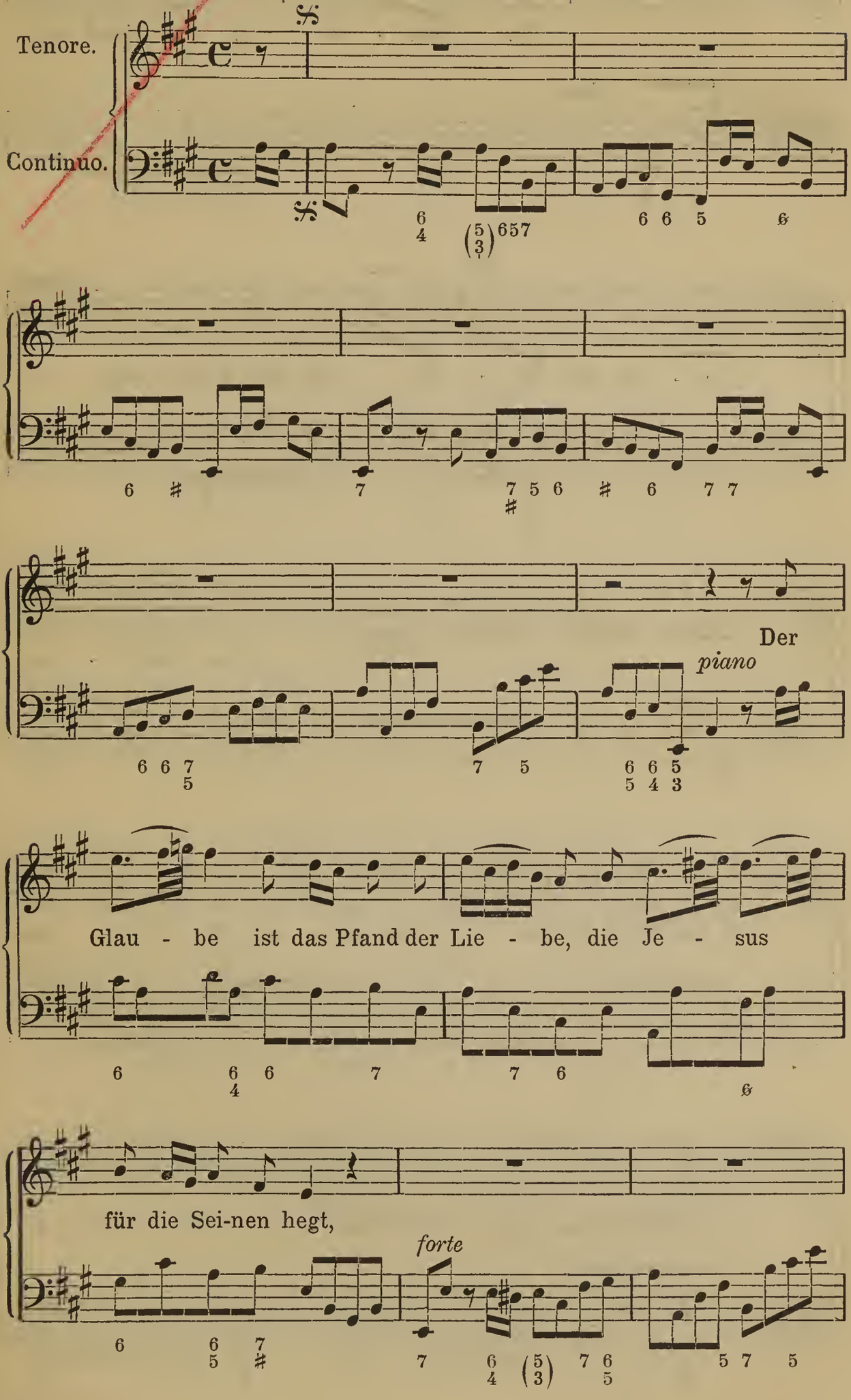

Leid' ich, leid' ich,
p
leid' ich wi - der mei-ne Schuld Schimpf und
Spott, Schimpf und Spott, ei! so mag der lie - be

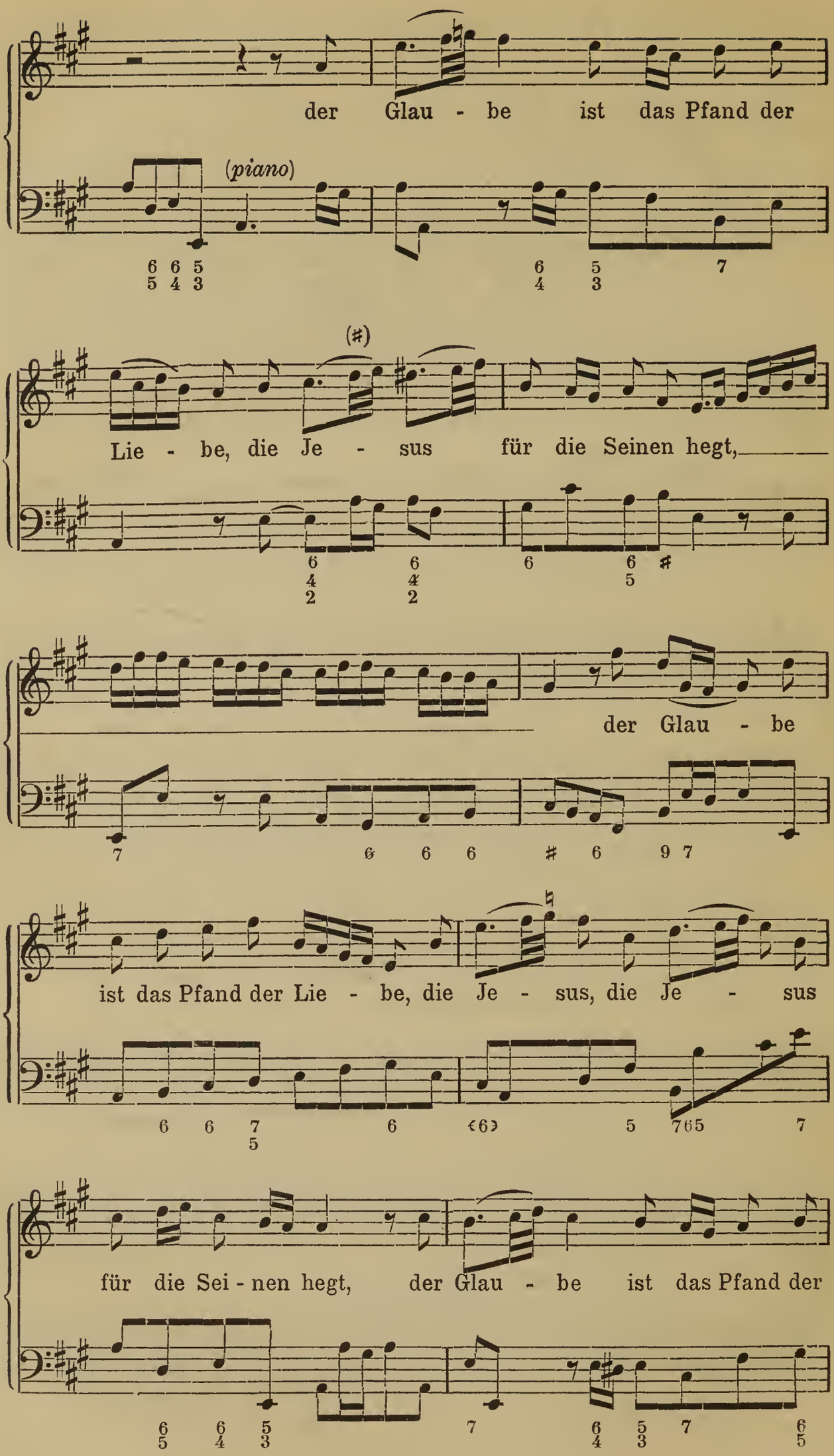

Gott mei-nes Her-zens Un-schuld rä-chen.
f
Ge-duld, Ge-
duld, wenn mich fal-sche Zun-gen stechen. Ge-

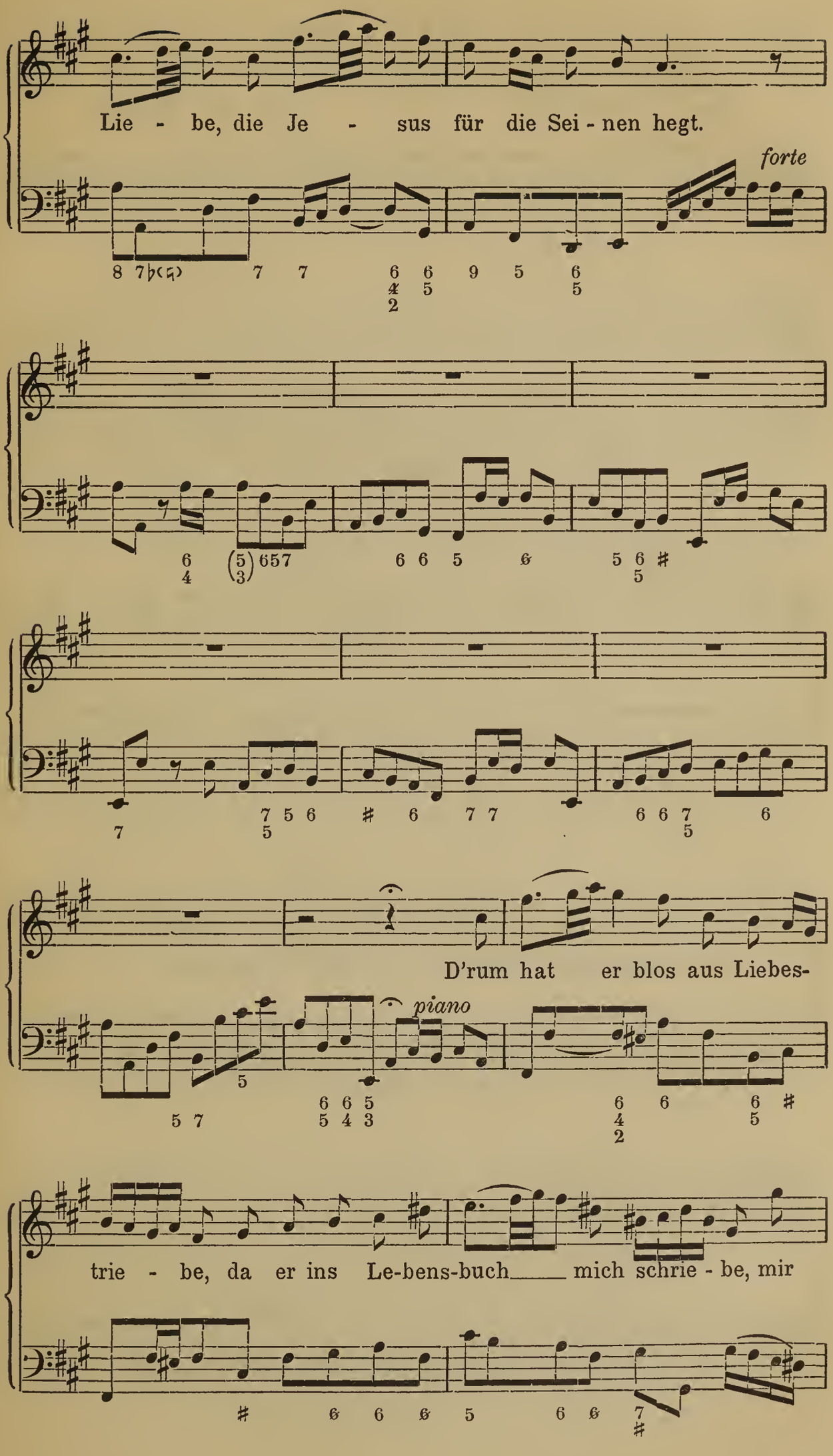

duld, Ge - duld, Ge - duld!

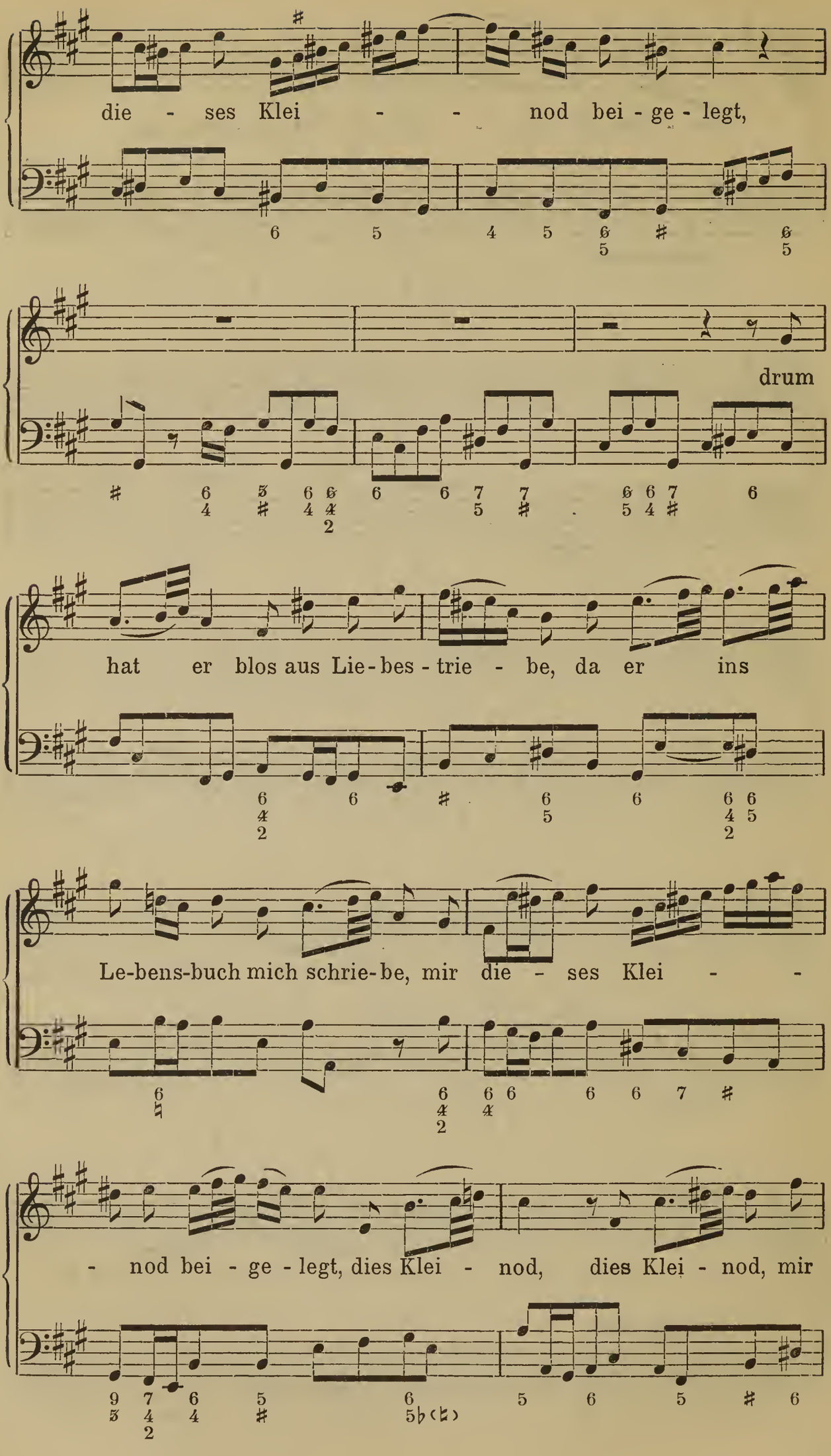
Aufgaben. | **Exercises.** | **Devoirs.**

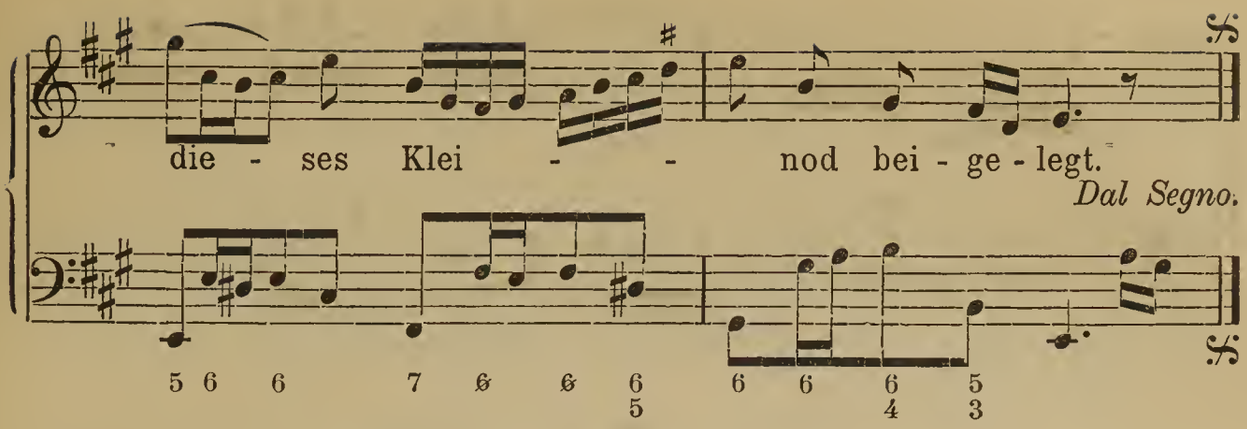
Arie. (J. S. Bach.) | Aria. (J. S. Bach.) | Air. (J. S. Bach.)



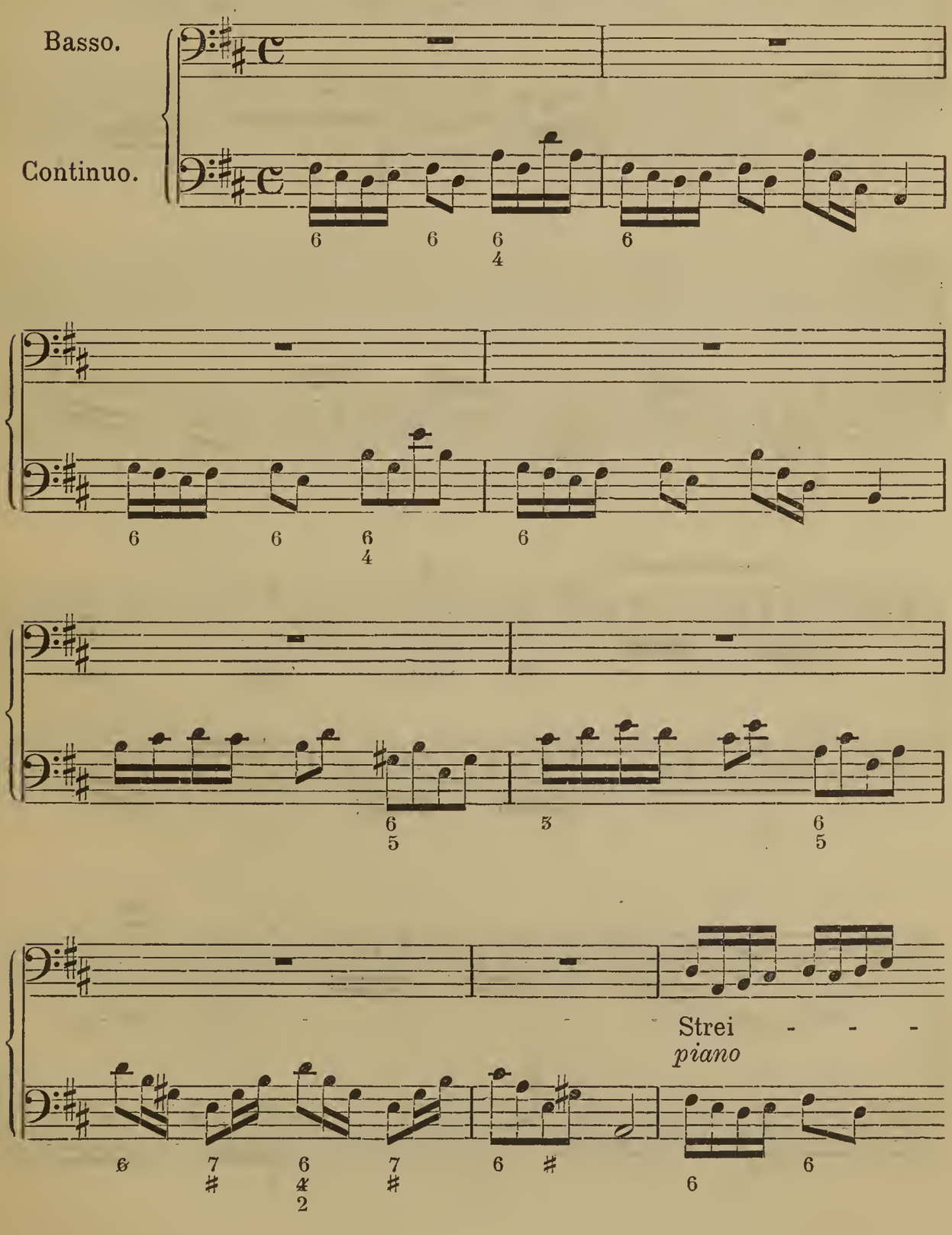

der Glau - be ist das Pfand der
(piano)
Lie - be, die Je - sus für die Seinen hegt,
der Glau - be
ist das Pfand der Lie - be, die Je - sus, die Je - sus
für die Sei - nen hegt, der Glau - be ist das Pfand der

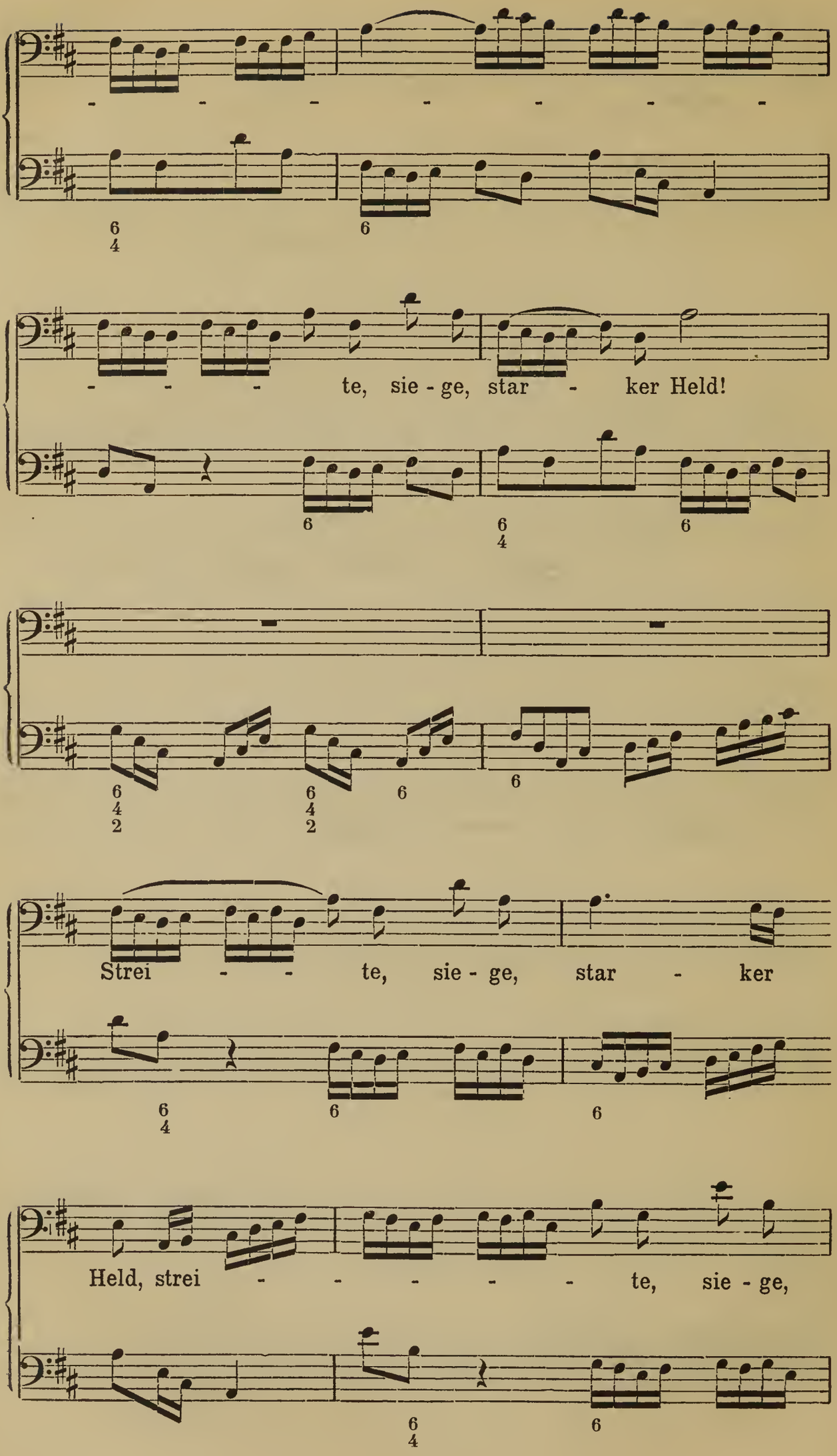

Lie - be, die Je - sus für die Sei - nen hegt.
forte
D'rum hat er blos aus Liebes-
piano
trie - be, da er ins Le-bens-buch mich schrie - be, mir

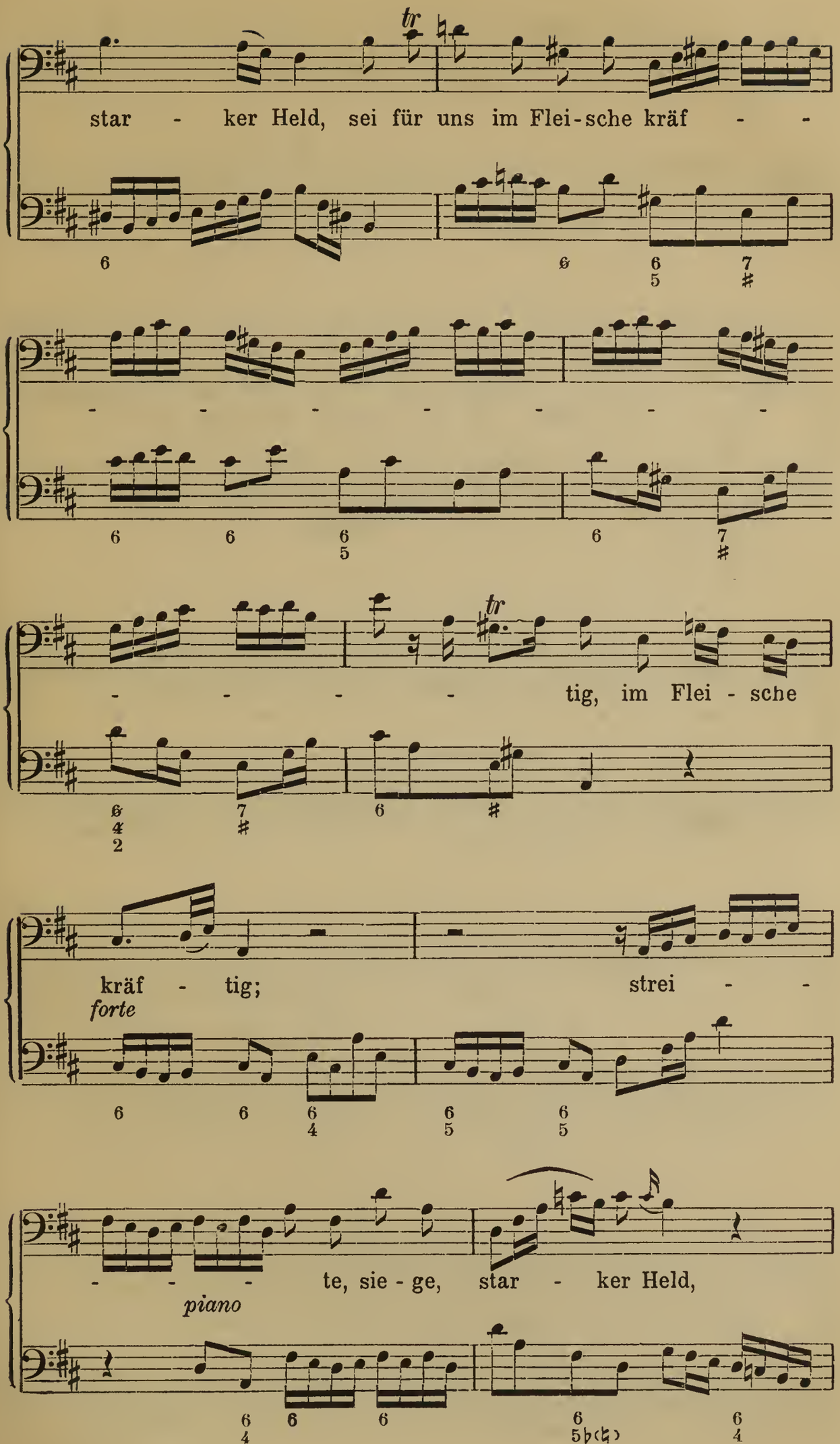

die - ses Klei - - nod bei - ge - legt,
drum
hat er blos aus Lie - bes - trie - be, da er ins
Le-bens-buch mich schrie-be, mir die - ses Klei - -
- nod bei - ge - legt, dies Klei - nod, dies Klei - nod, mir

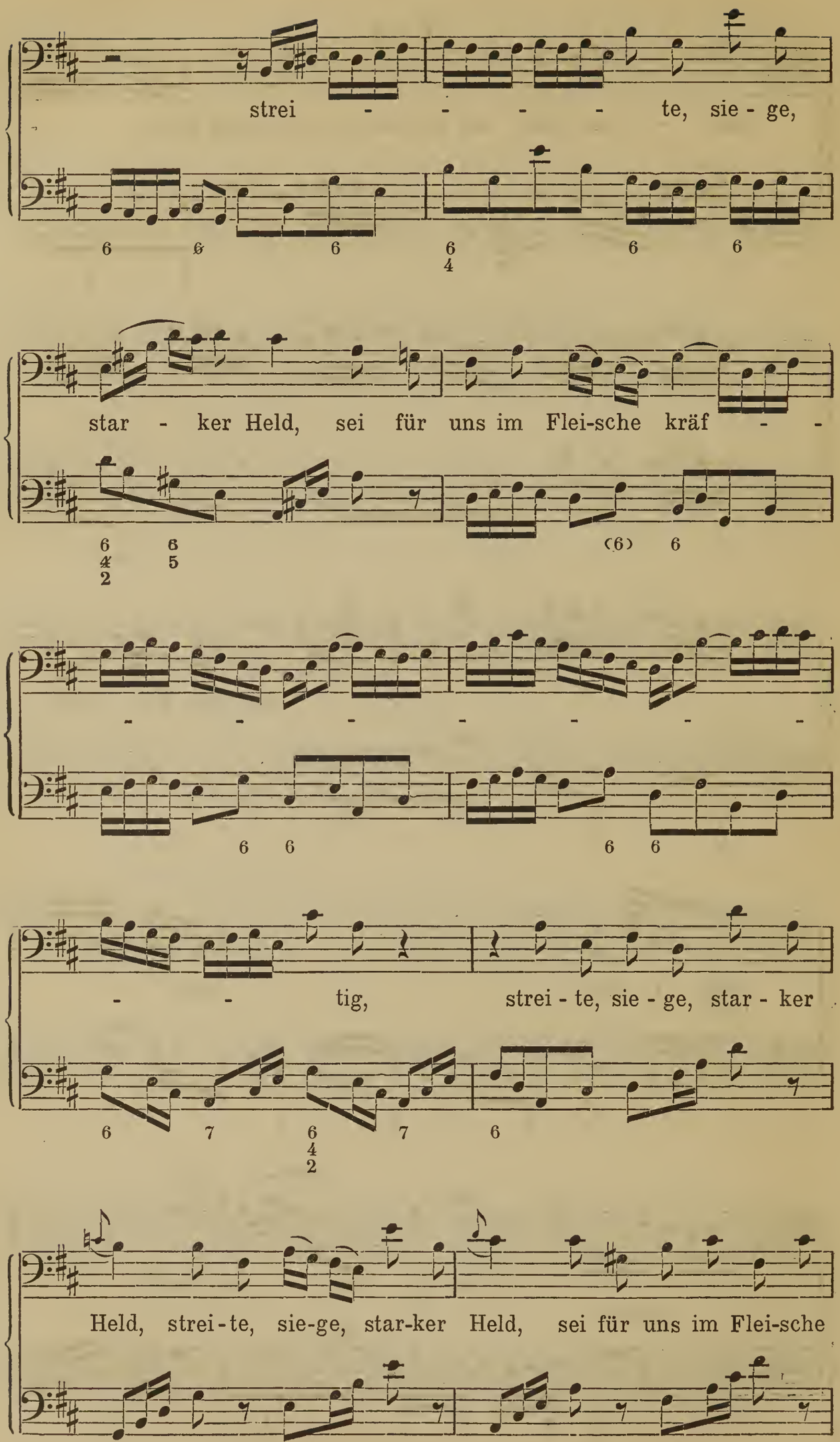


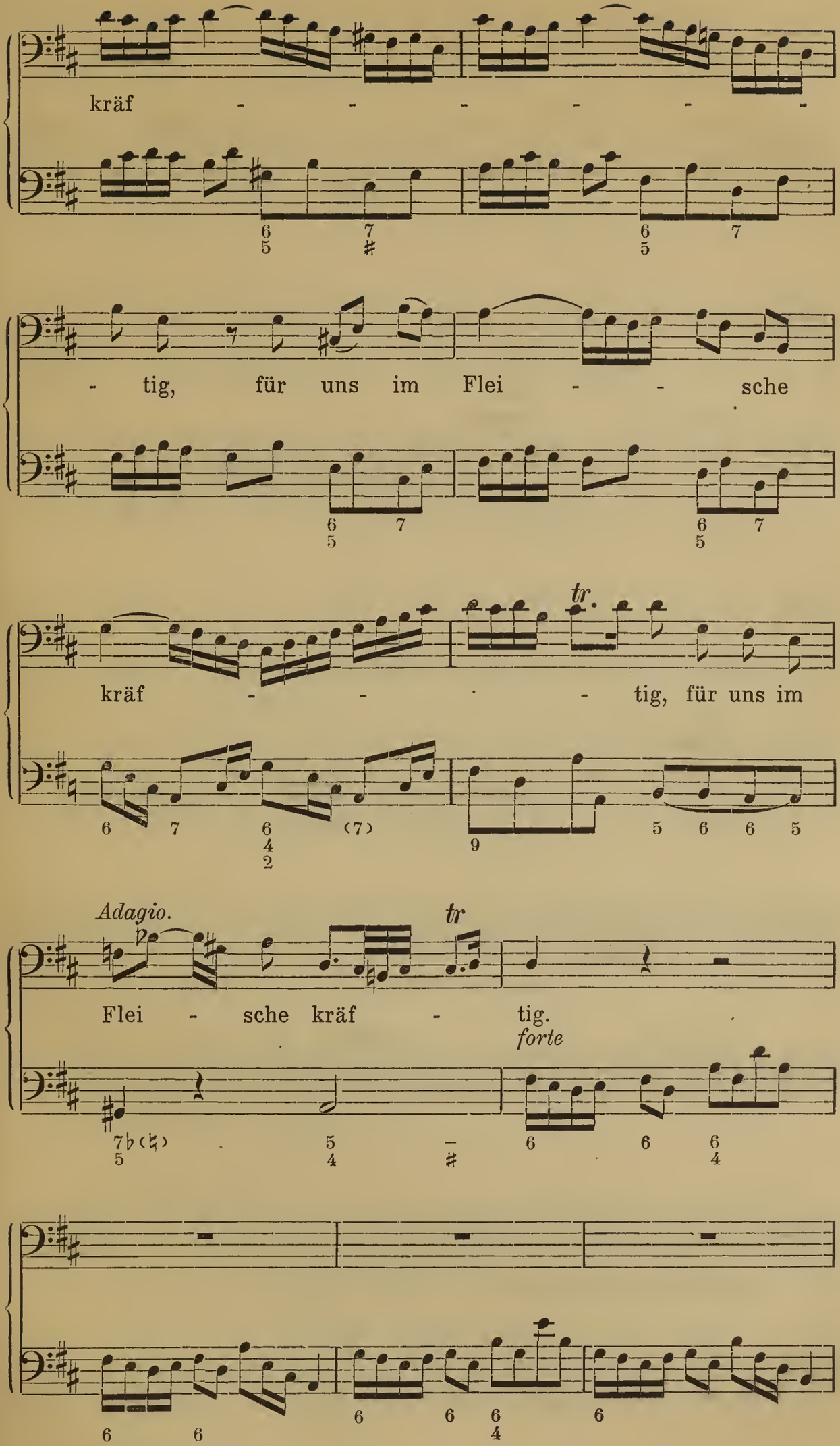
Arie. (J. S. Bach.) | Aria. (J. S. Bach). | Air. (J. S. Bach.)

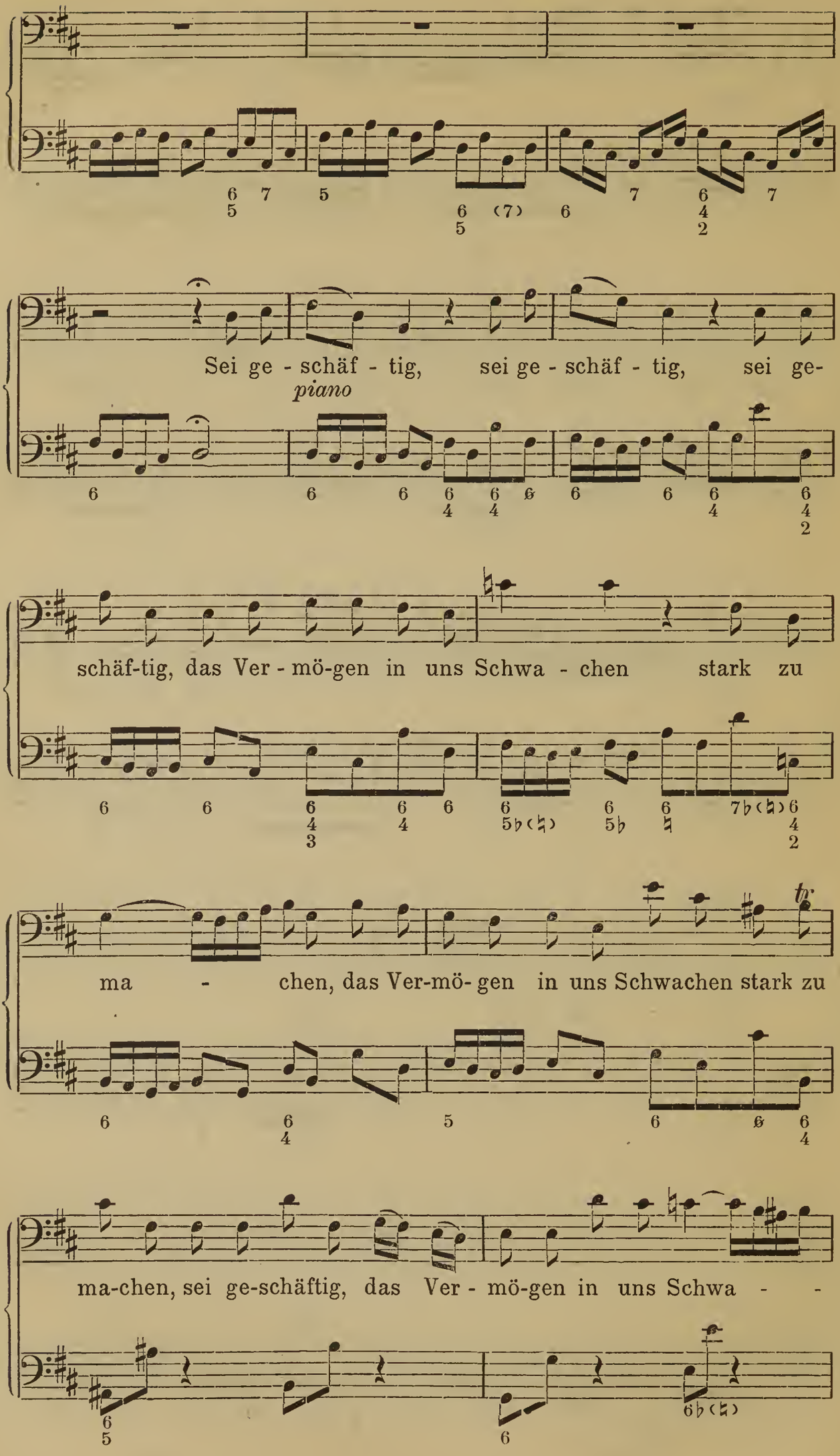


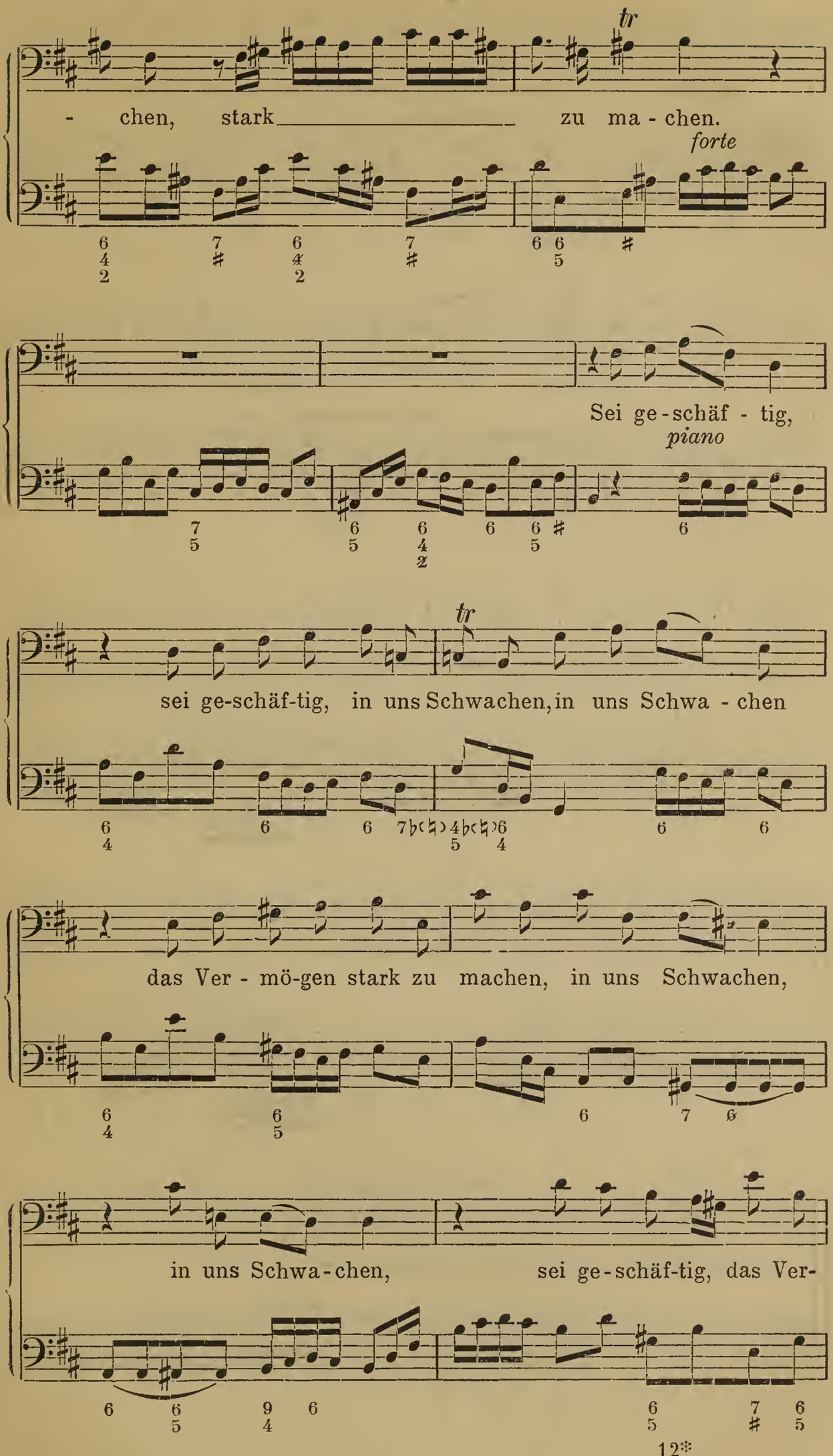

te, sie - ge, star - ker Held!
Strei - - te, sie - ge, star - ker
Held, strei - - - - - te, sie - ge,

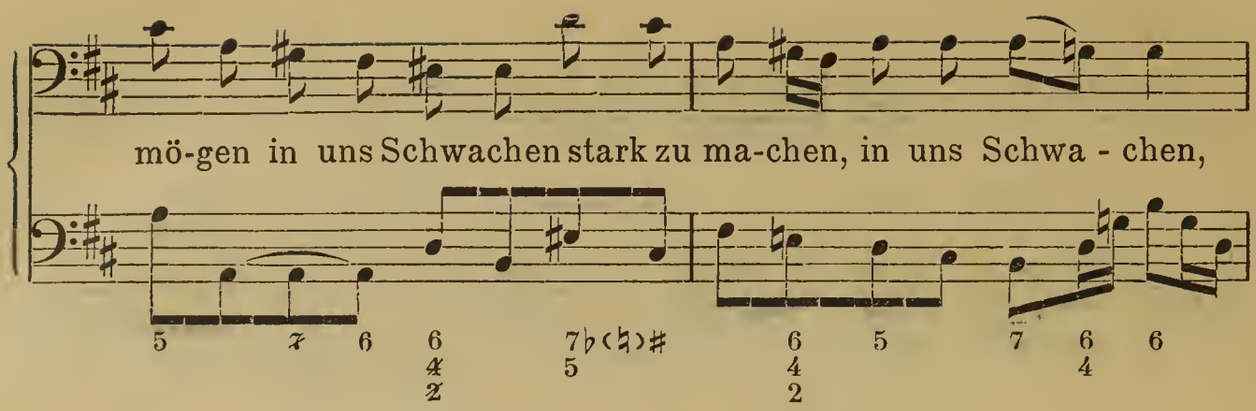

tr
star - ker Held, sei für uns im Flei-sche kräf - -
- - - - - - -
tr
- - - - tig, im Flei - sche
kräf - tig; strei - -
forte
- - - te, sie - ge, star - ker Held,
piano

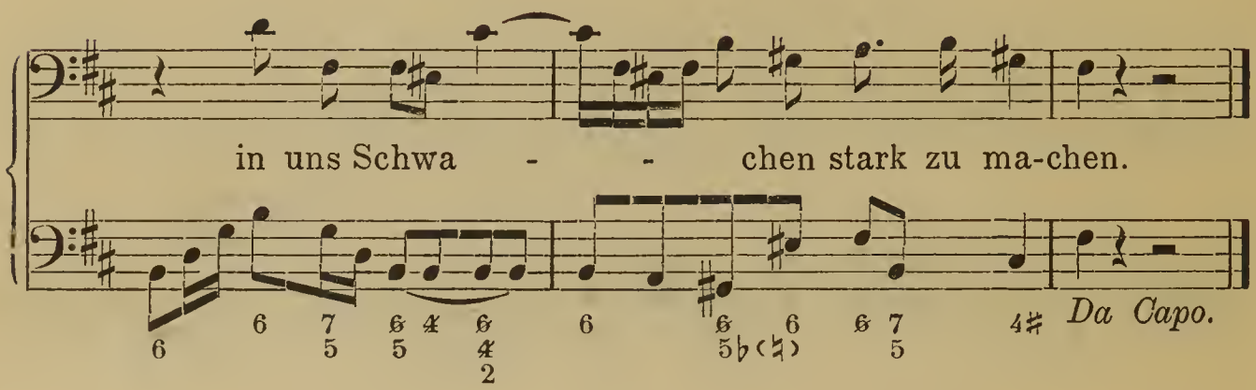

strei - - - - te, sie - ge,
star - ker Held, sei für uns im Flei-sche kräf - -
- - - - - - -
- tig, strei - te, sie - ge, star - ker
Held, strei - te, sie - ge, star - ker Held, sei für uns im Flei - sche


kräf - - - - - -
6 7
5 #
6 7
5
- tig, für uns im Flei - - sche
6 7
5
6 7
5
tr.
kräf - - - tig, für uns im
6 7 6 (7)
4
2
9
5 6 6 5
Adagio.
tr
Flei - sche kräf - tig.
forte
7♭(♮)
5
5
4
–
#
6 6 6
4
6 6
6 6 6
4
6

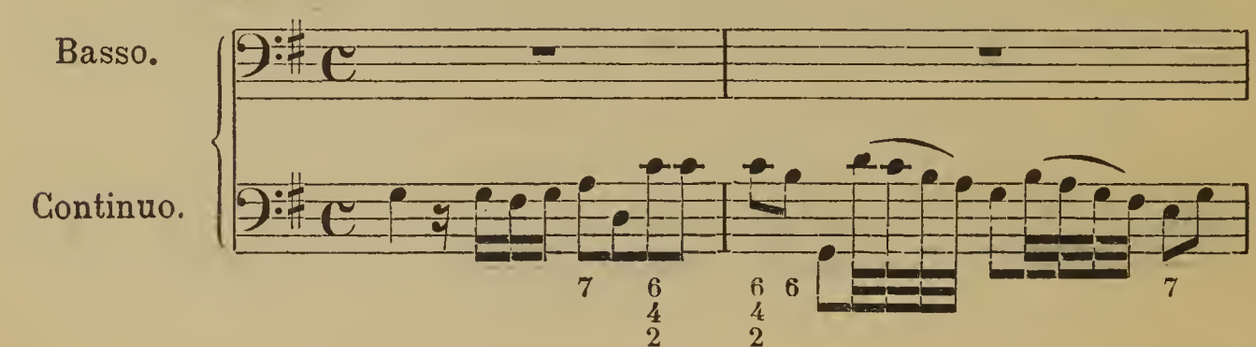

Sei ge - schäf - tig, sei ge - schäf - tig, sei ge-
piano
schäf-tig, das Ver - mö-gen in uns Schwa - chen stark zu
ma - chen, das Ver-mö- gen in uns Schwachen stark zu
ma-chen, sei ge-schäftig, das Ver - mö-gen in uns Schwa - -

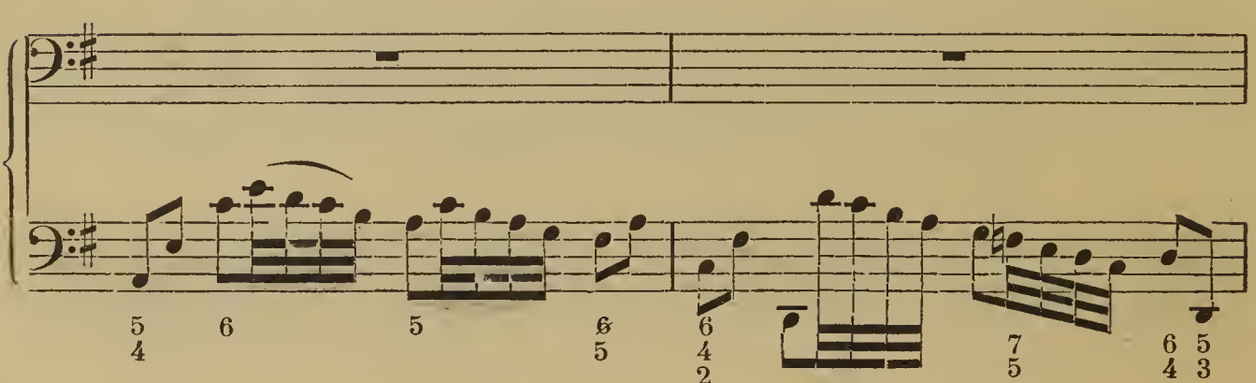

tr
- chen, stark zu ma - chen.
forte
Sei ge - schäf - tig,
piano
tr
sei ge-schäf-tig, in uns Schwachen, in uns Schwa - chen
das Ver - mö-gen stark zu machen, in uns Schwachen,
in uns Schwa-chen, sei ge-schäf-tig, das Ver-

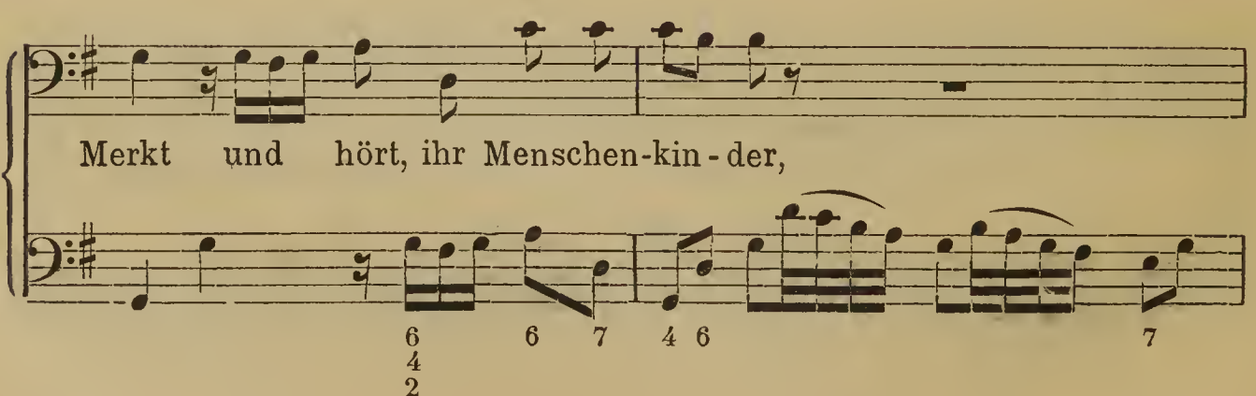


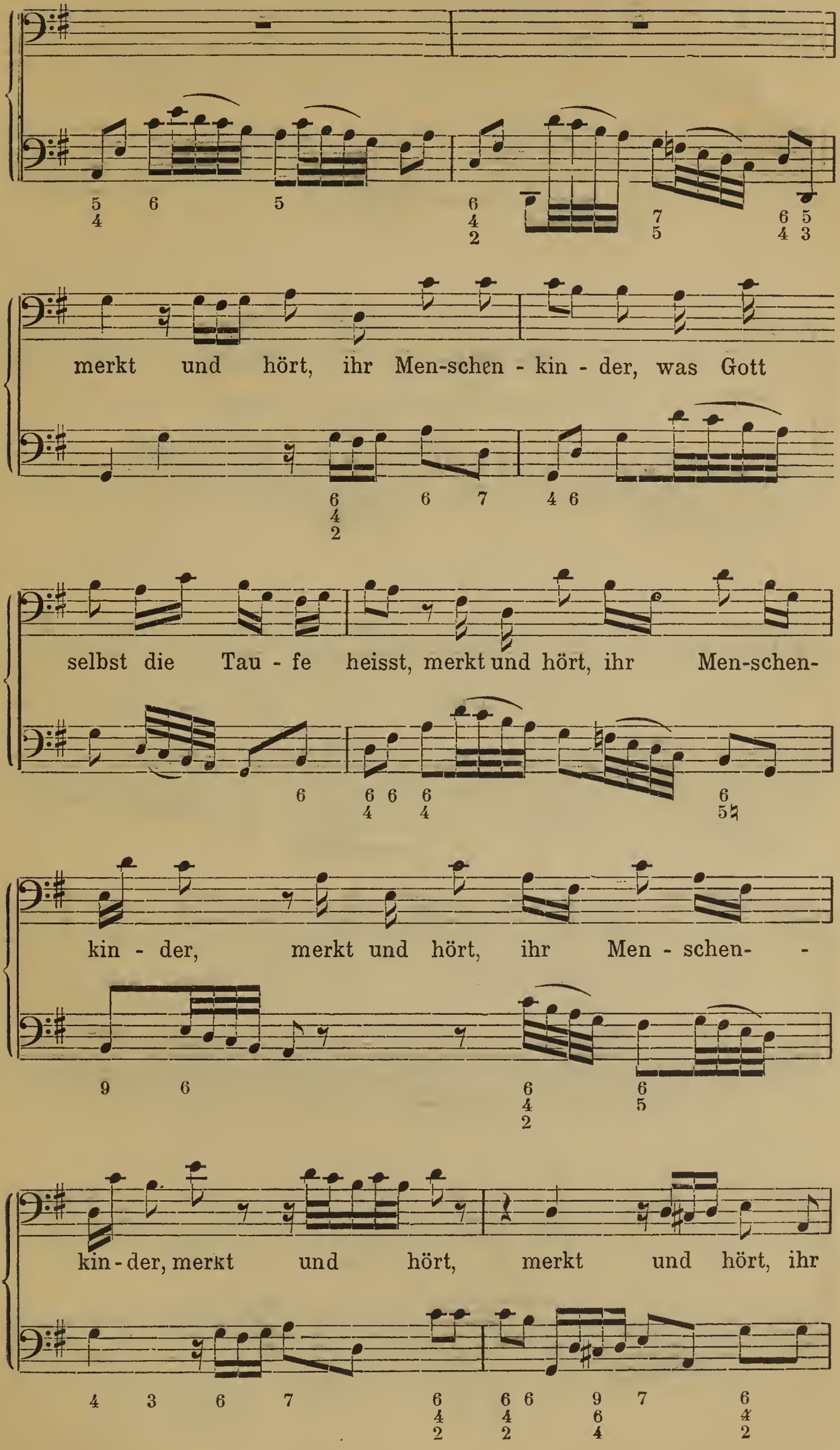


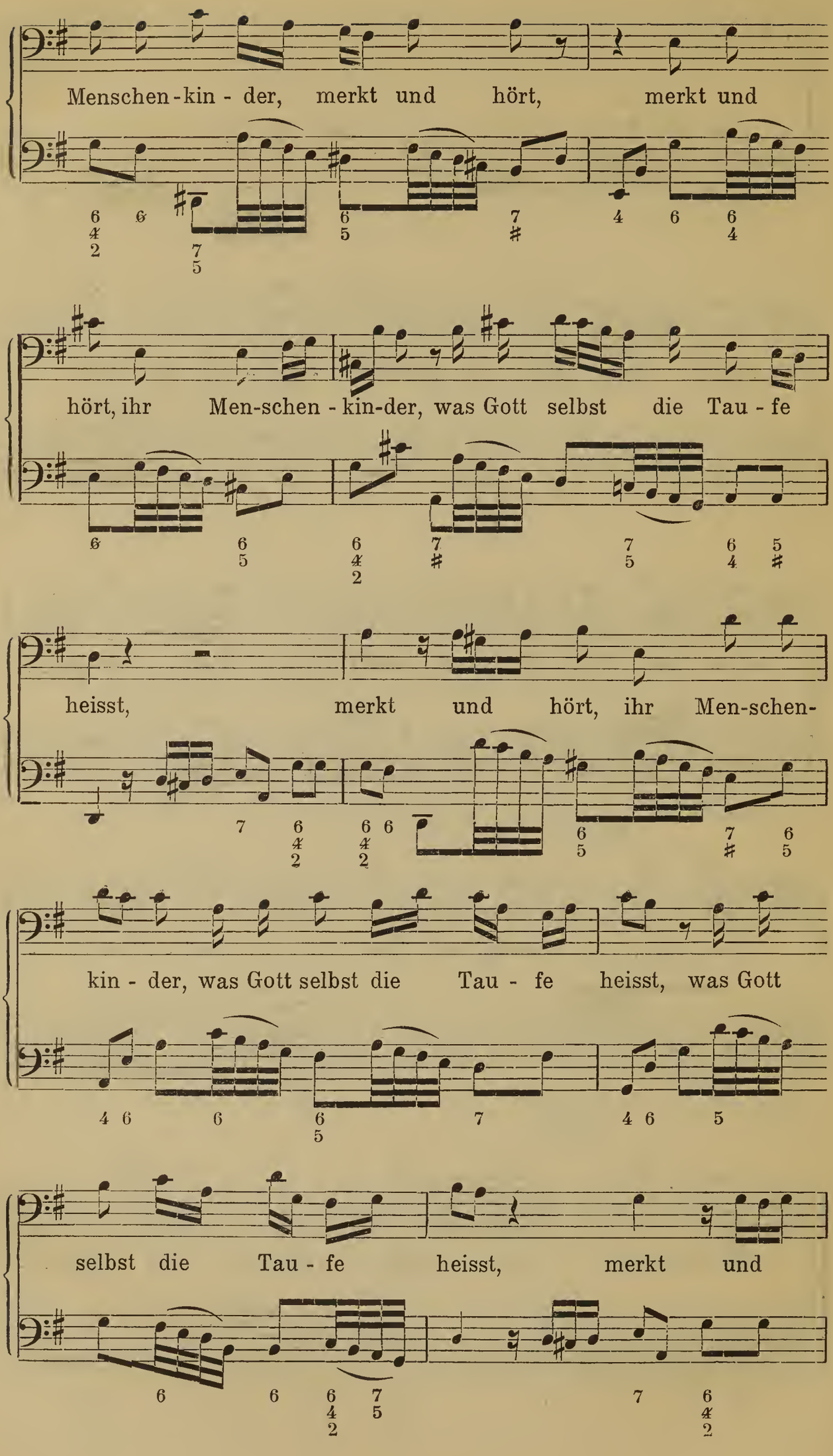
Arie. (J. S. Bach.) | Aria. (J. S. Bach.) | Air. (J. S. Bach.)

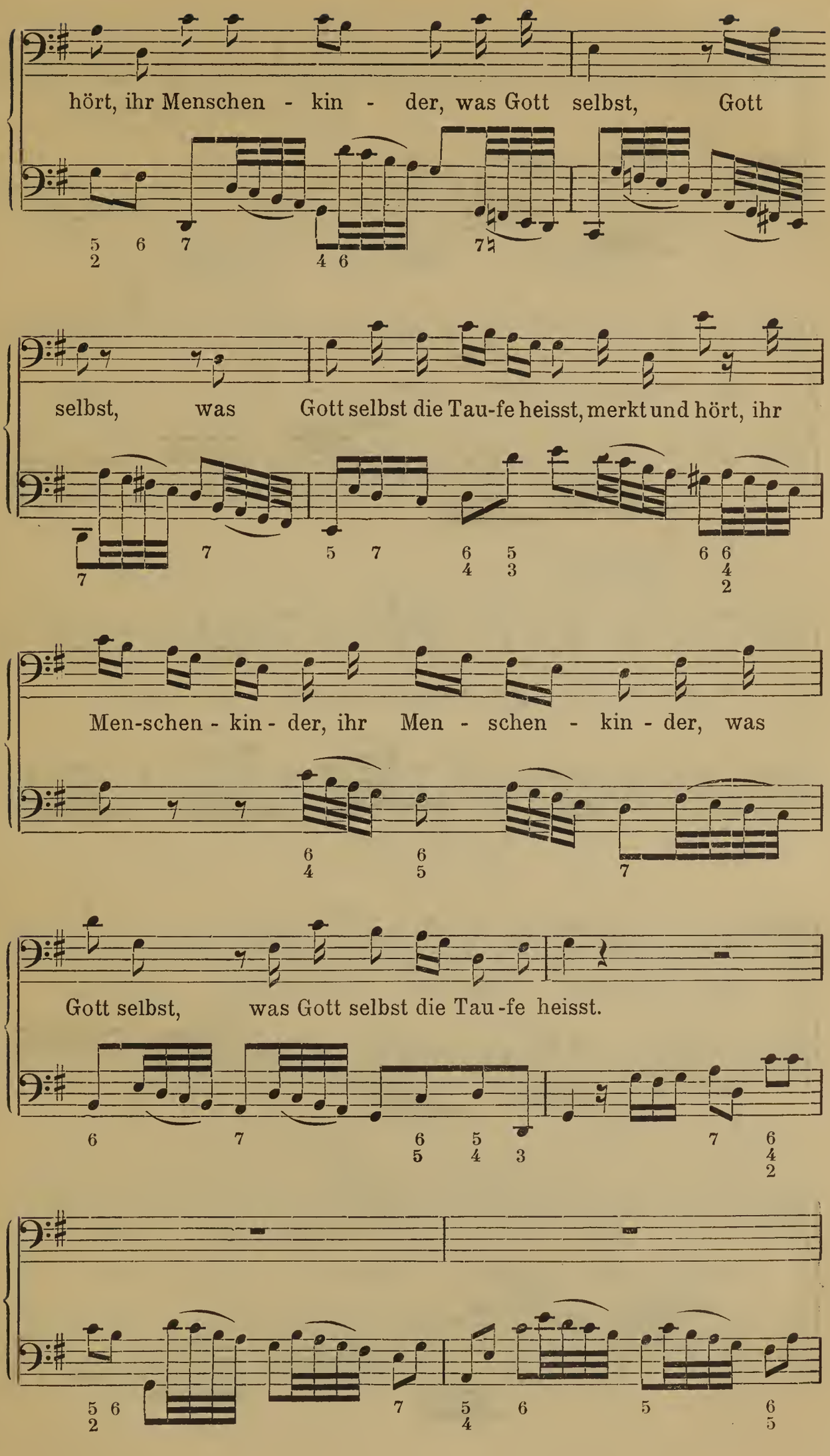


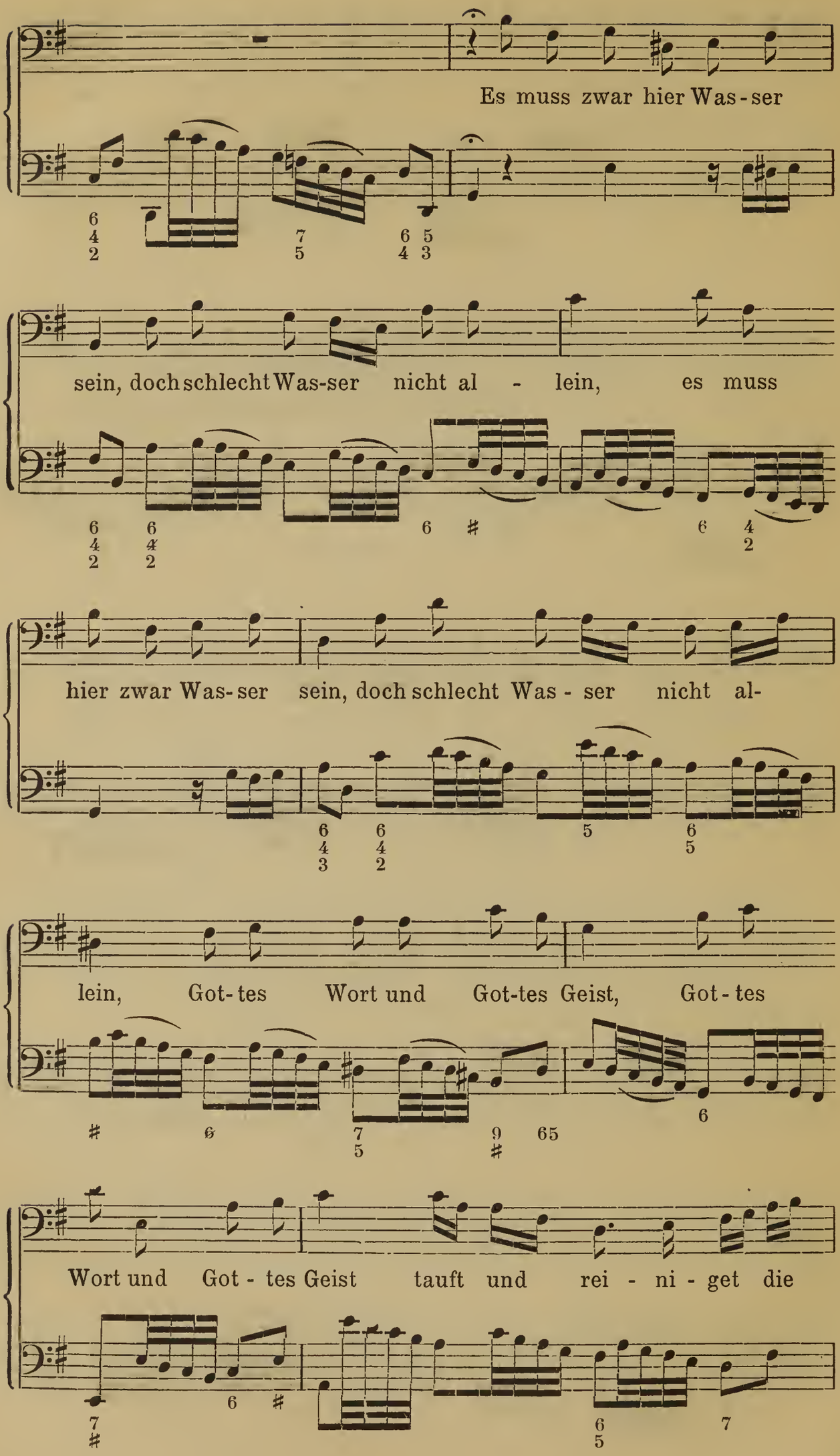


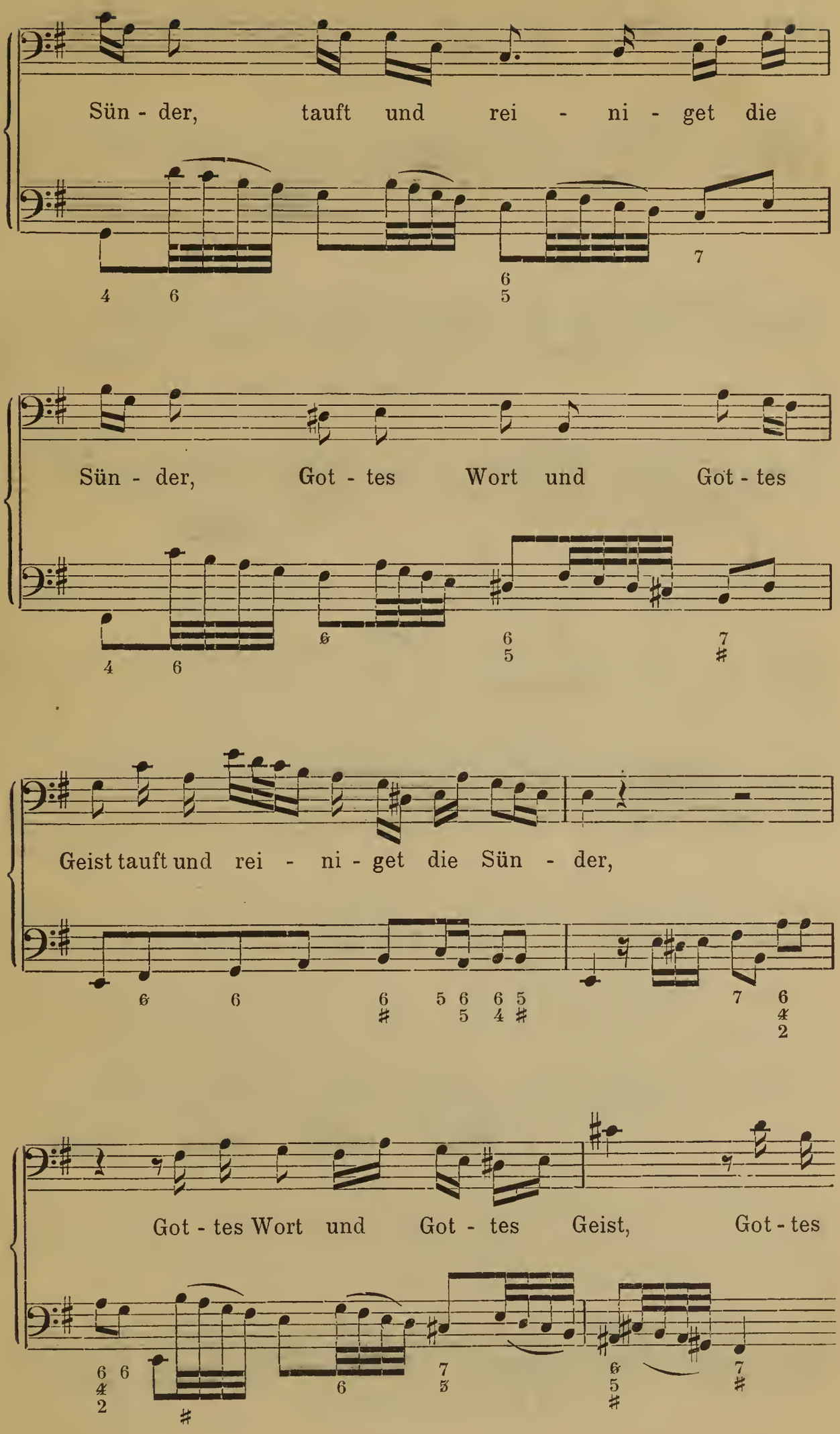


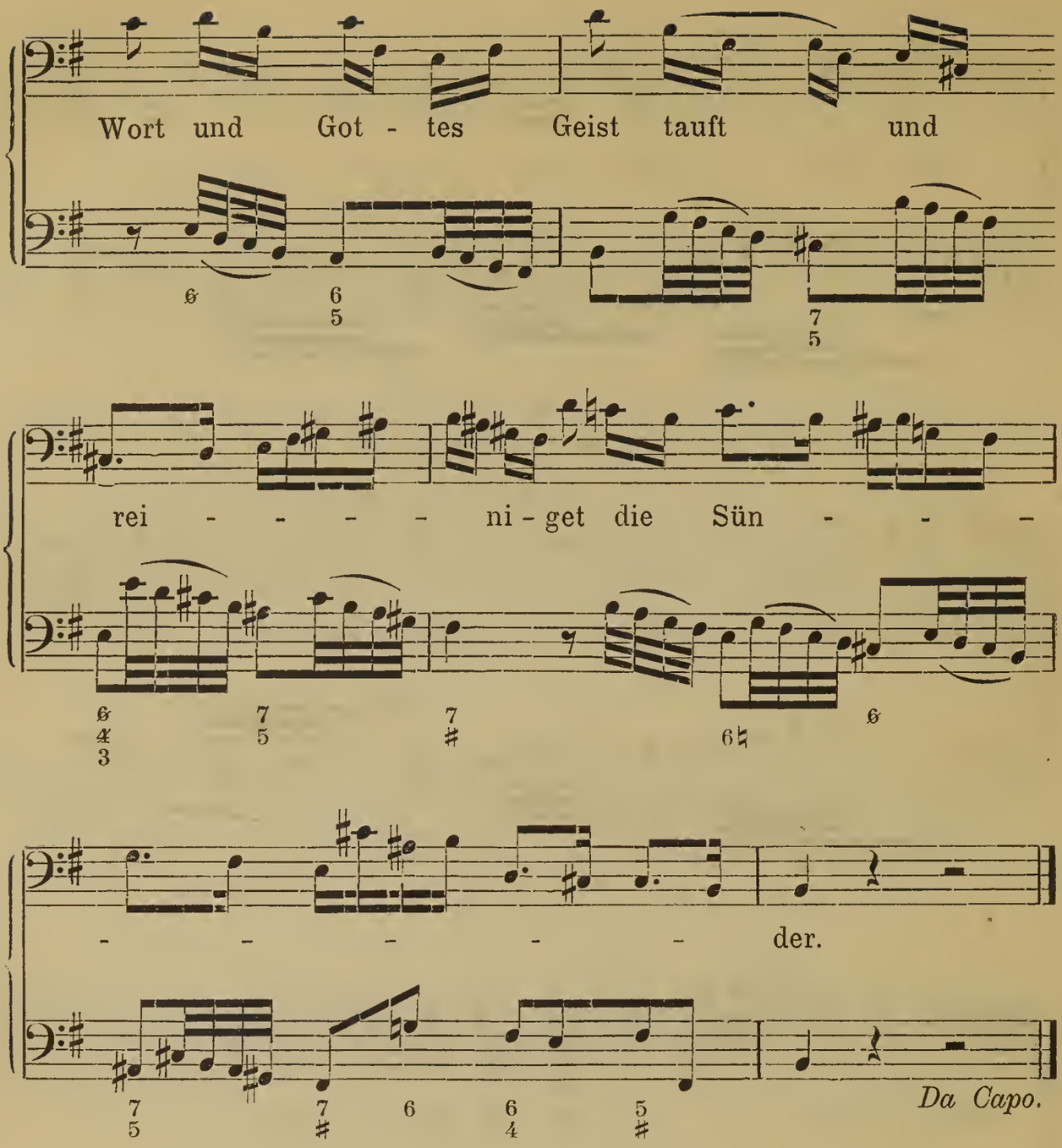

merkt und hört, ihr Men-schen - kin - der, was Gott
selbst die Tau - fe heisst, merkt und hört, ihr Men-schen-
kin - der, merkt und hört, ihr Men - schen- -
kin - der, merkt und hört, merkt und hört, ihr


Menschen-kin - der, merkt und hört, merkt und
hört, ihr Men-schen - kin-der, was Gott selbst die Tau - fe
heisst, merkt und hört, ihr Men-schen-
kin - der, was Gott selbst die Tau - fe heisst, was Gott
selbst die Tau - fe heisst, merkt und

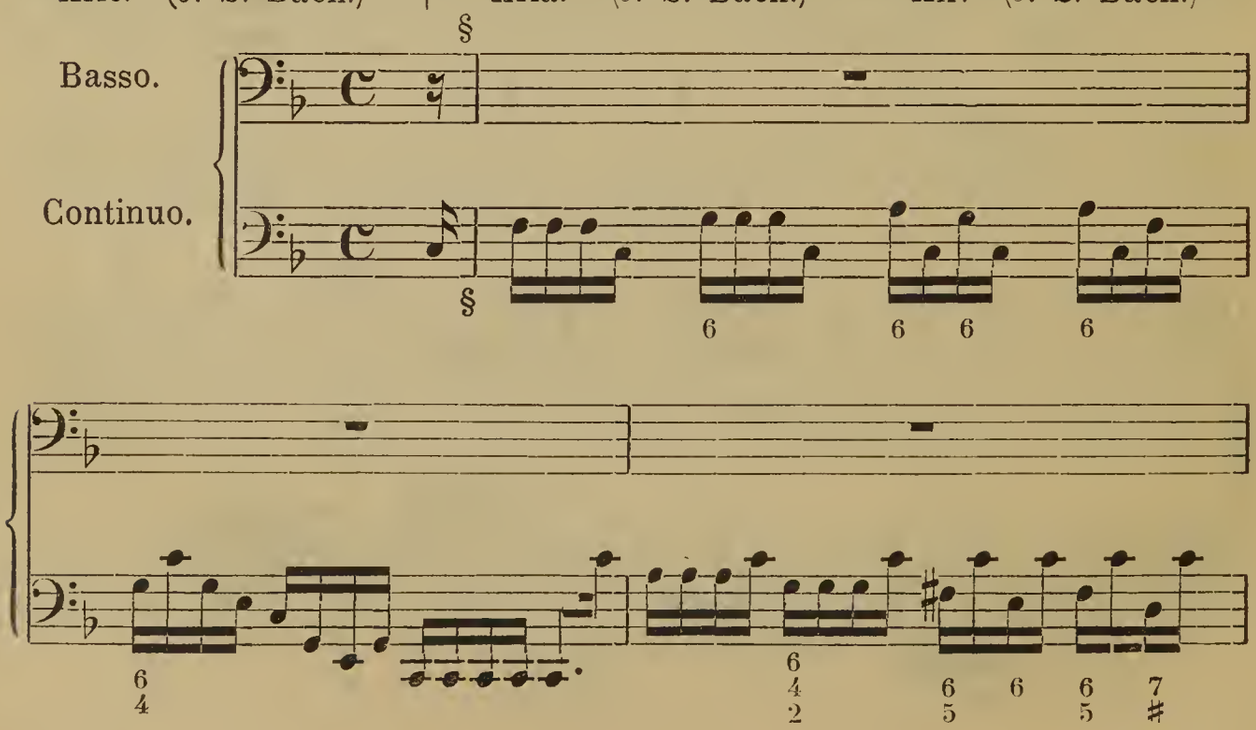

hört, ihr Menschen - kin - der, was Gott selbst, Gott
selbst, was Gott selbst die Tau-fe heisst, merkt und hört, ihr
Men-schen - kin - der, ihr Men - schen - kin - der, was
Gott selbst, was Gott selbst die Tau-fe heisst.

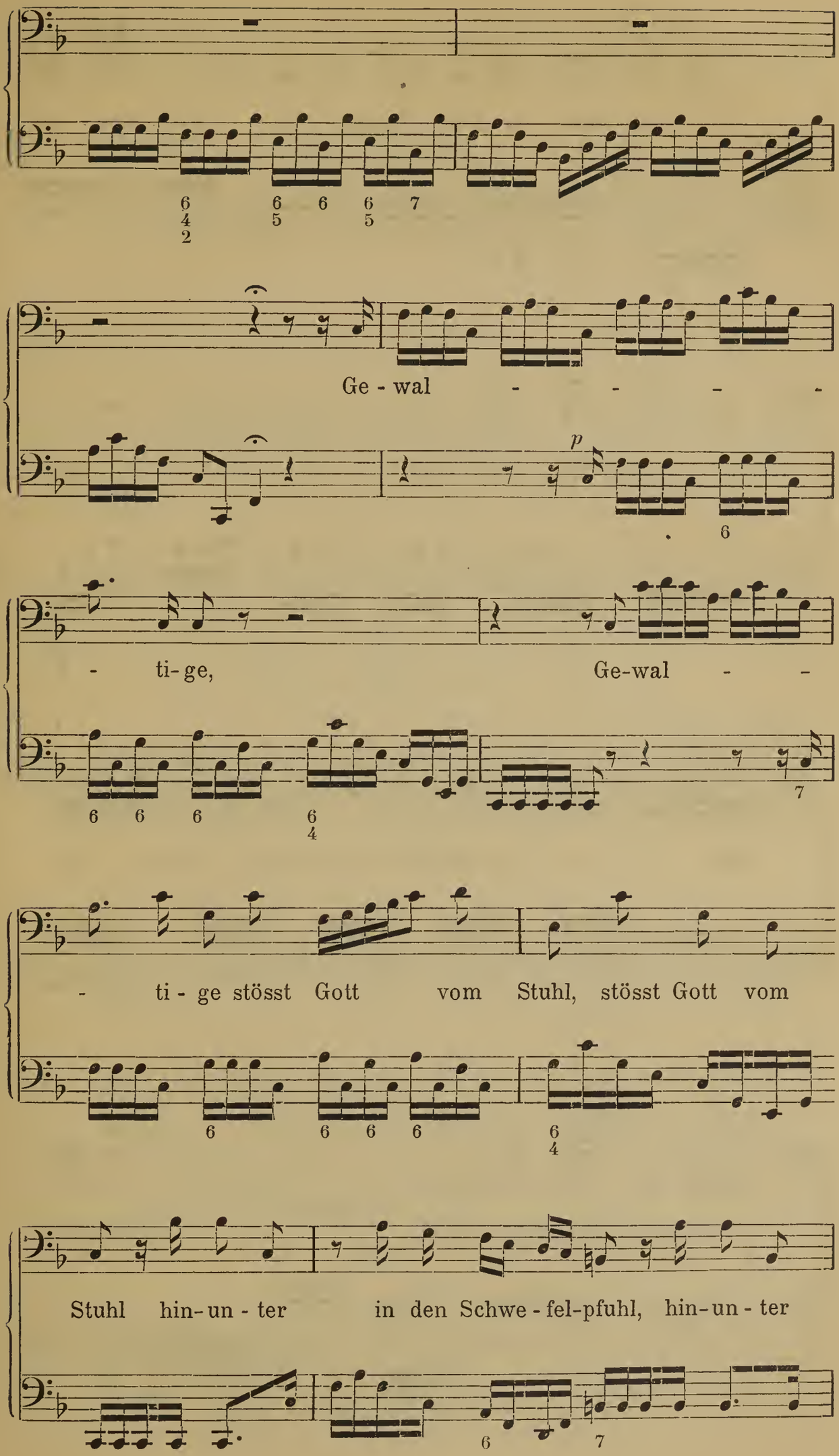

Es muss zwar hier Was-ser
sein, doch schlecht Was-ser nicht al - lein, es muss
hier zwar Was-ser sein, doch schlecht Was - ser nicht al-
lein, Got-tes Wort und Got-tes Geist, Got - tes
Wort und Got - tes Geist tauft und rei - ni - get die

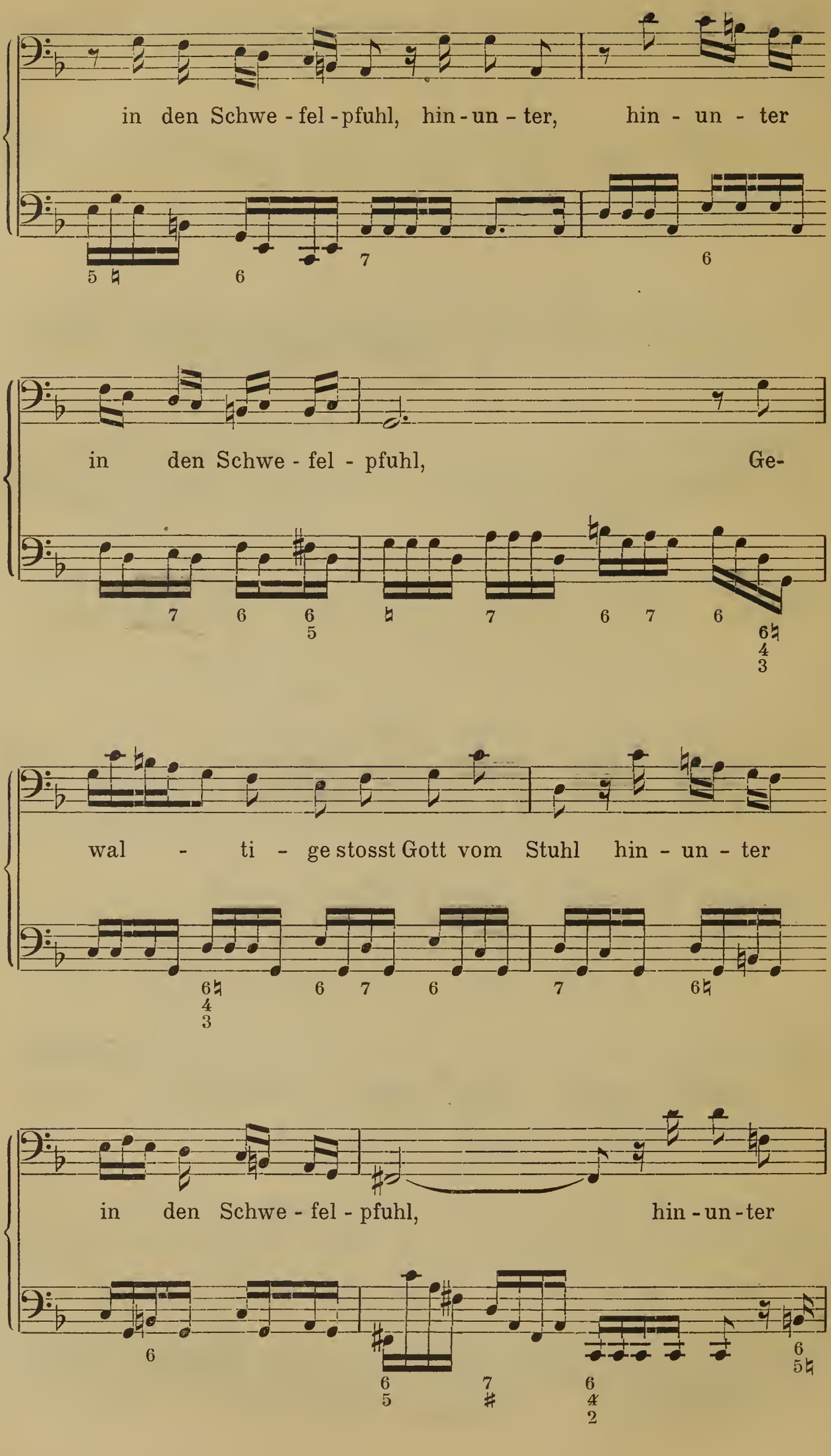

Sün - der, tauft und rei - ni - get die
Sün - der, Got - tes Wort und Got - tes
Geist tauft und rei - ni - get die Sün - der,
Got - tes Wort und Got - tes Geist, Got - tes

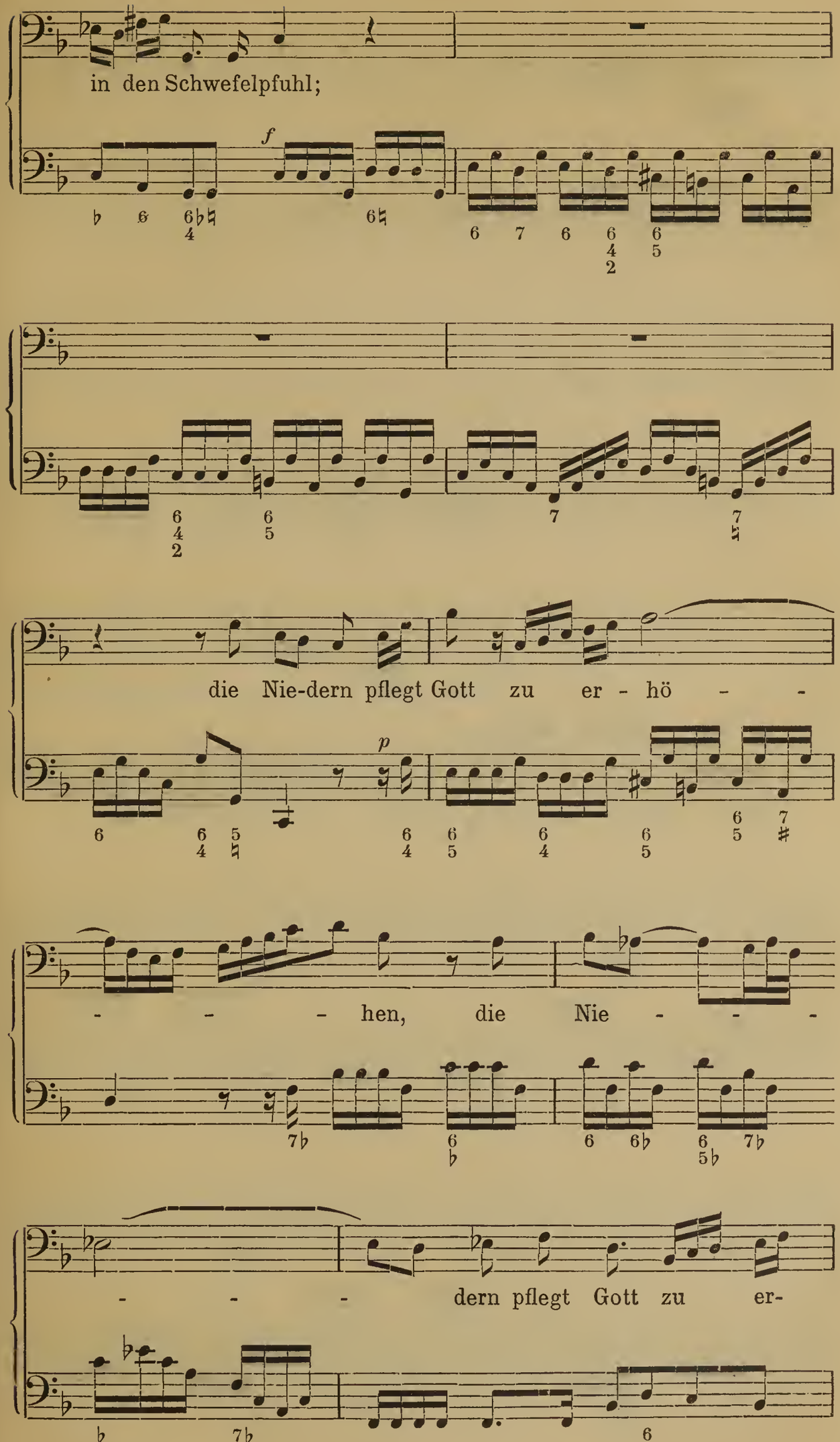


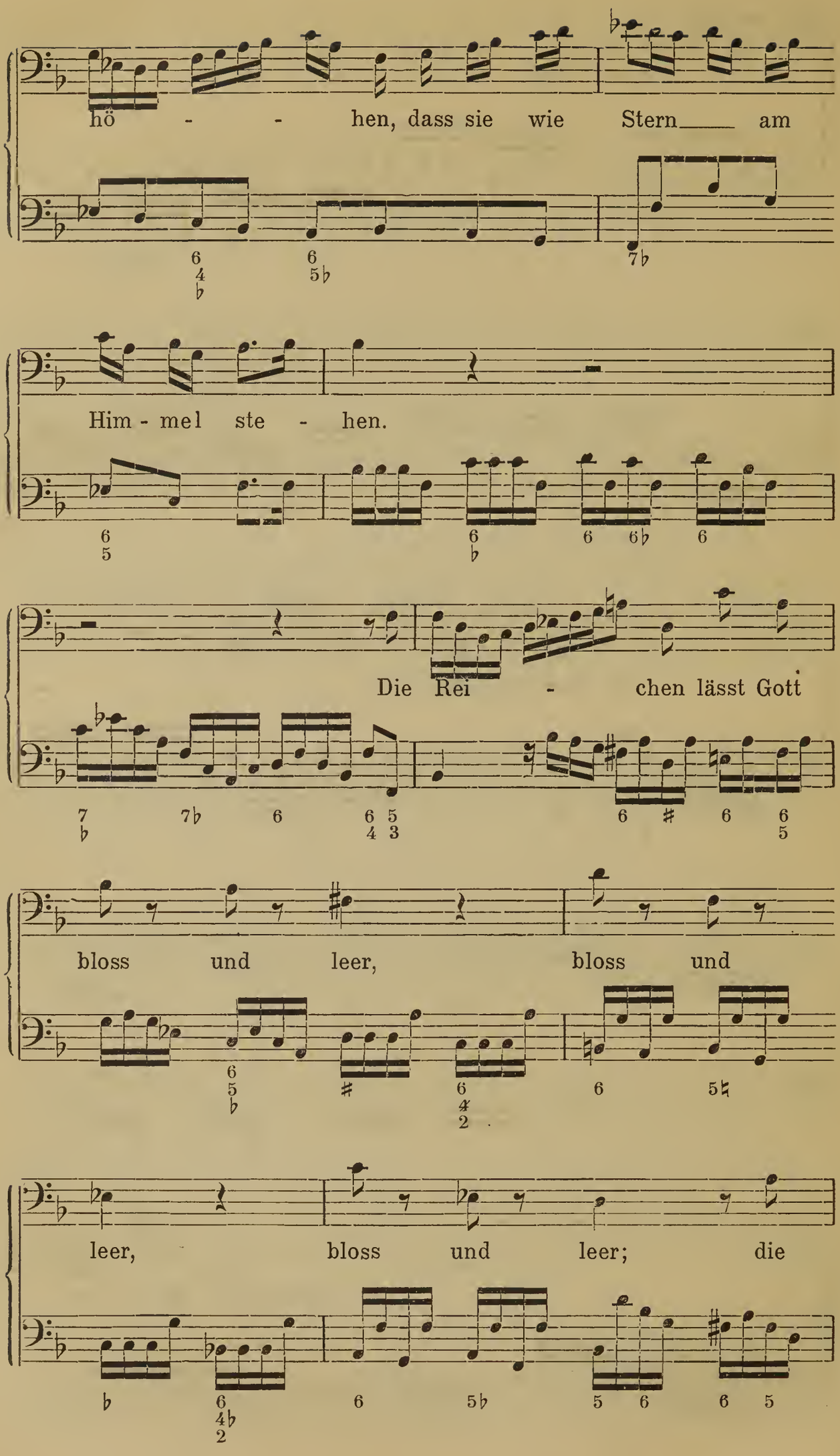
Arie. (J. S. Bach.) | Aria. (J. S. Bach.) — Air. (J. S. Bach.)

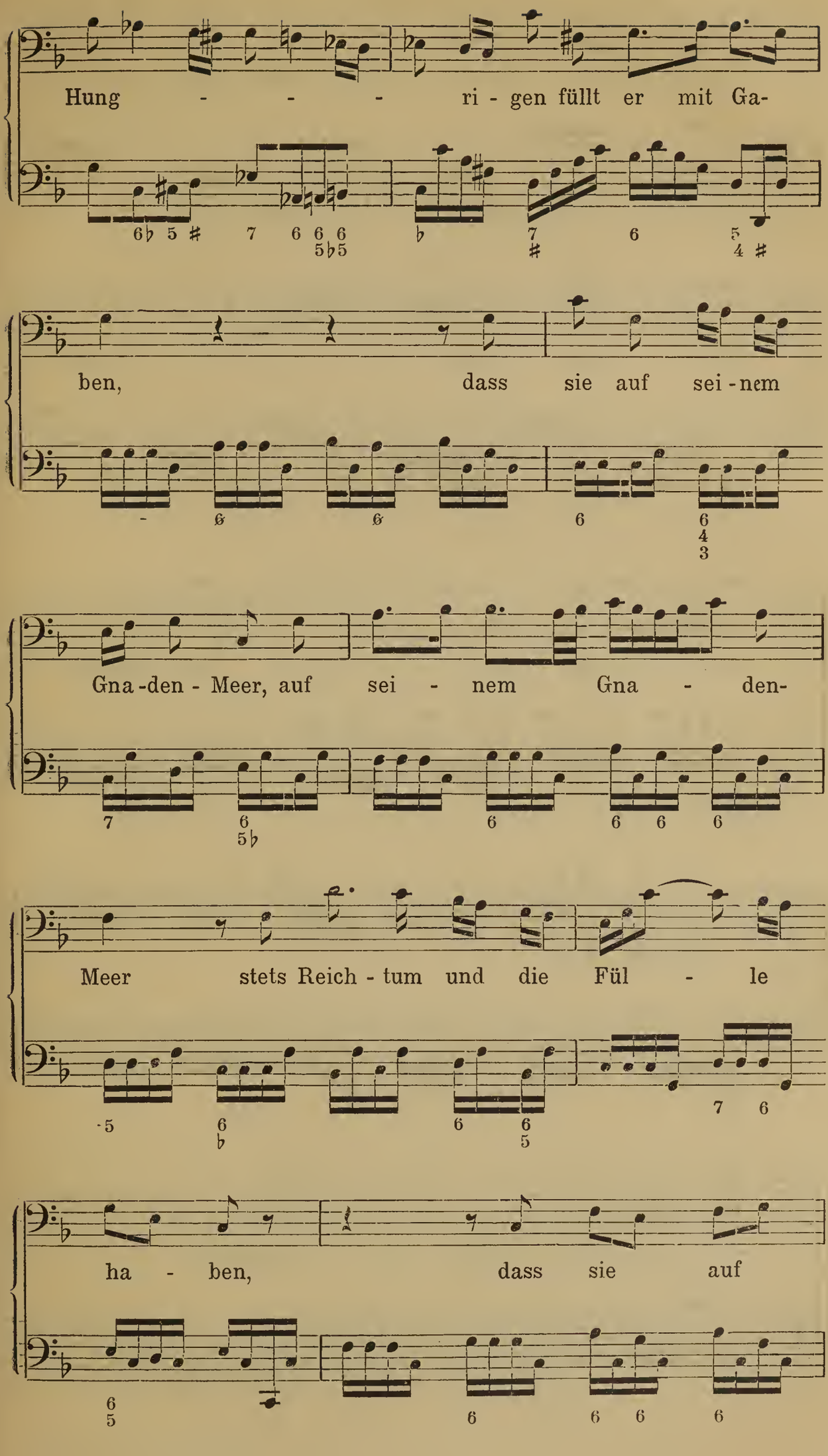


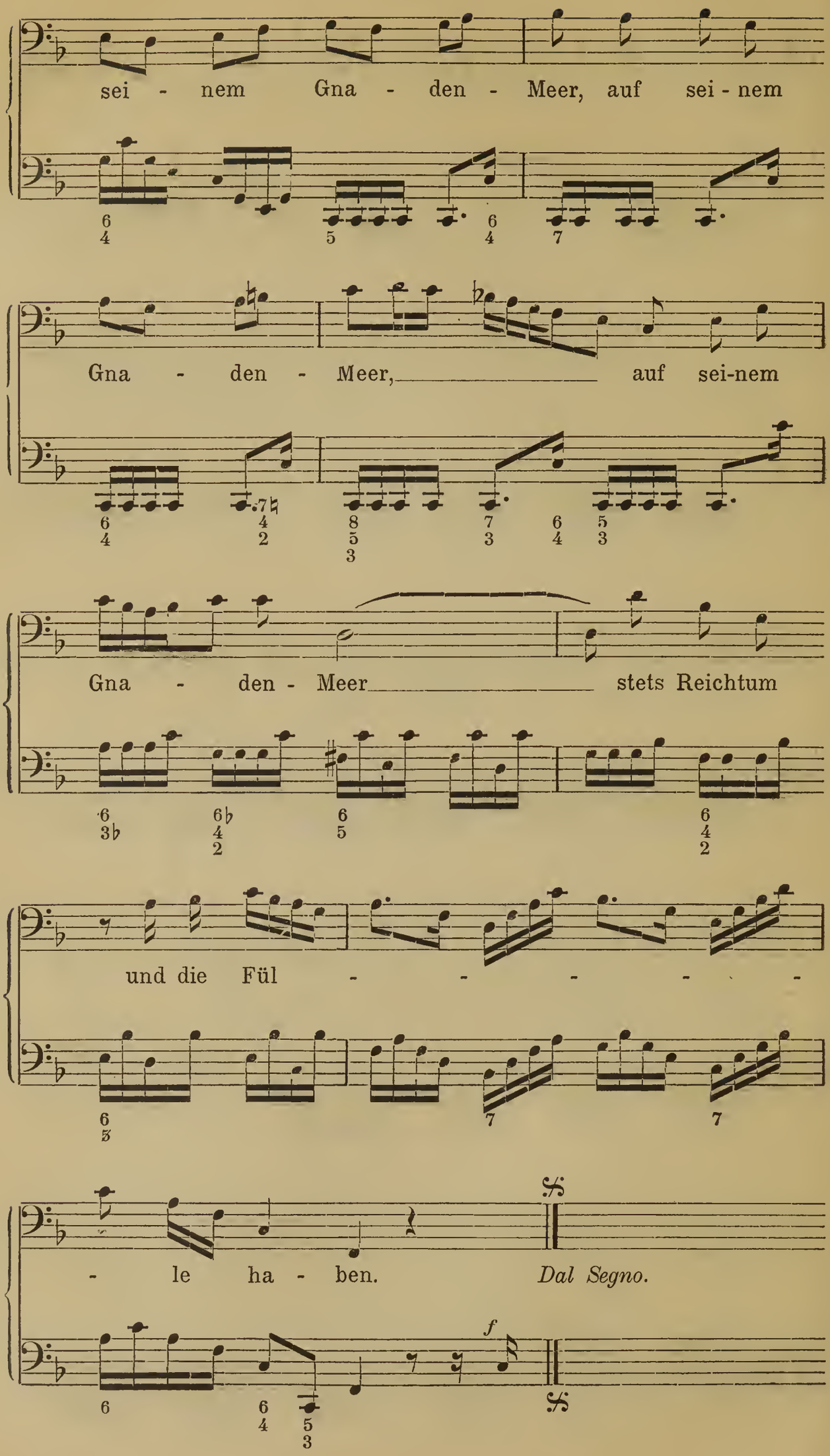

Ge - wal - - - -
- ti - ge,
Ge - wal - -
- ti - ge stösst Gott vom Stuhl, stösst Gott vom
Stuhl hin - un - ter in den Schwe - fel - pfuhl, hin - un - ter


in den Schwe - fel - pfuhl, hin - un - ter, hin - un - ter
in den Schwe - fel - pfuhl, Ge-
wal - ti - ge stosst Gott vom Stuhl hin - un - ter
in den Schwe - fel - pfuhl, hin - un - ter

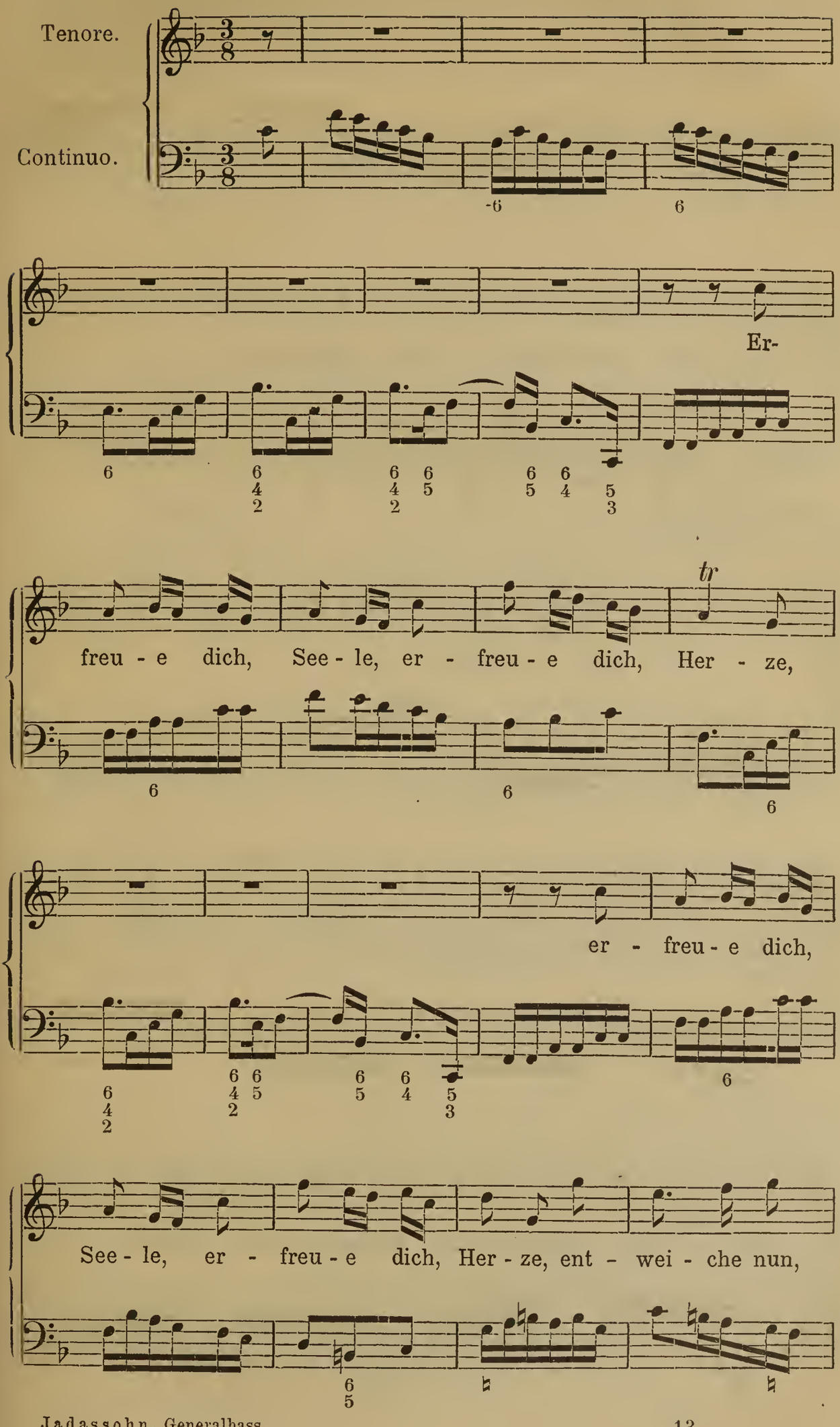

in den Schwefelpfuhl;
f
die Nie-dern pflegt Gott zu er - hö - -
p
- - - hen, die Nie - - -
- - - dern pflegt Gott zu er-

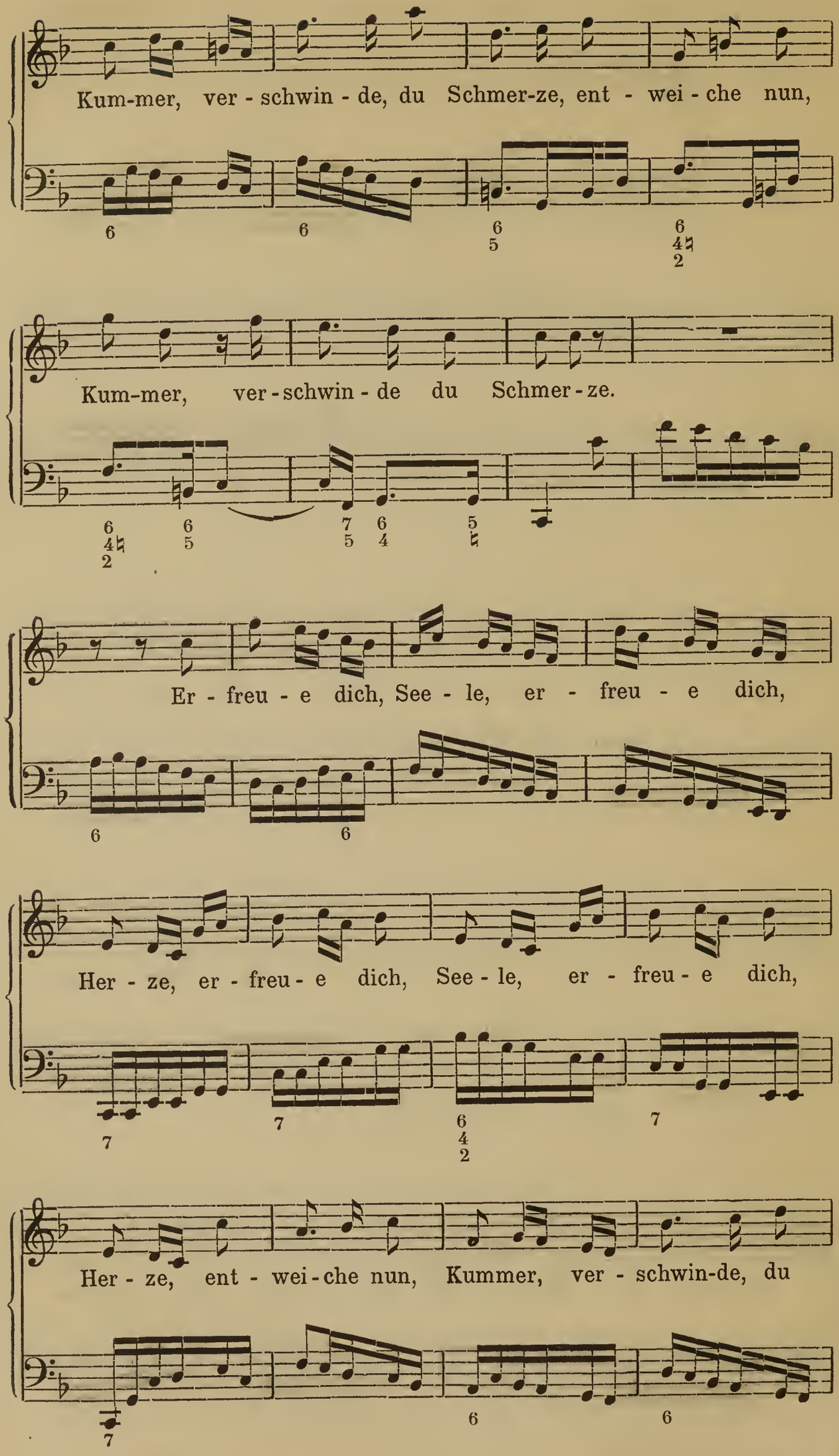

hö - - hen, dass sie wie Stern____ am
Him - mel ste - hen.
Die Rei - chen lässt Gott
bloss und leer, bloss und
leer, bloss und leer; die

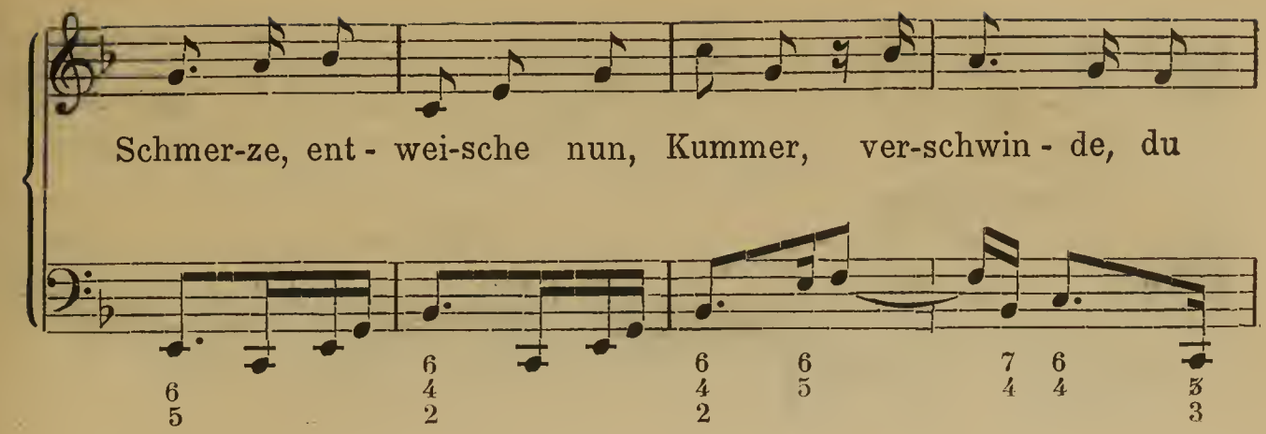

Hung - - - ri - gen füllt er mit Ga-
ben, dass sie auf sei - nem
Gna - den - Meer, auf sei - nem Gna - den-
Meer stets Reich - tum und die Fül - le
ha - ben, dass sie auf

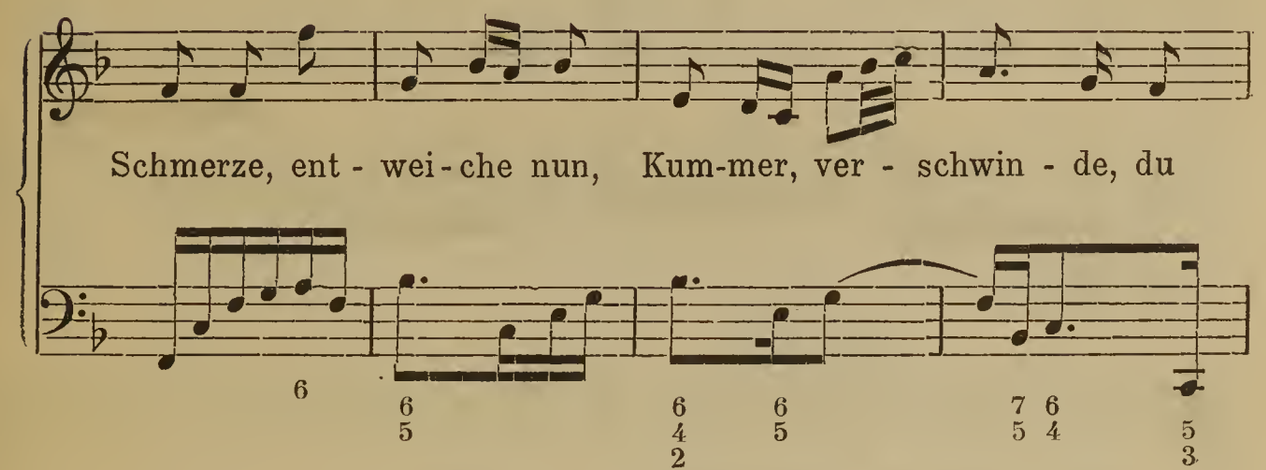

sei - nem Gna - den - Meer, auf sei - nem
Gna - den - Meer, auf sei-nem
Gna - den - Meer stets Reichtum
und die Fül - - - - -
- le ha - ben. Dal Segno.
f

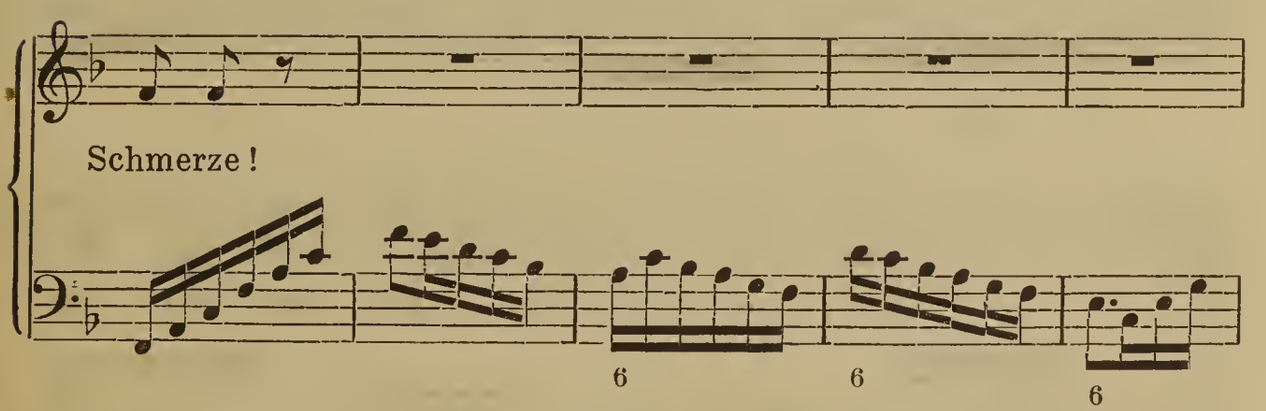
Arie. (J. S. Bach.) | Aria. (J. S. Bach.) | Air. (J. S. Bach.)

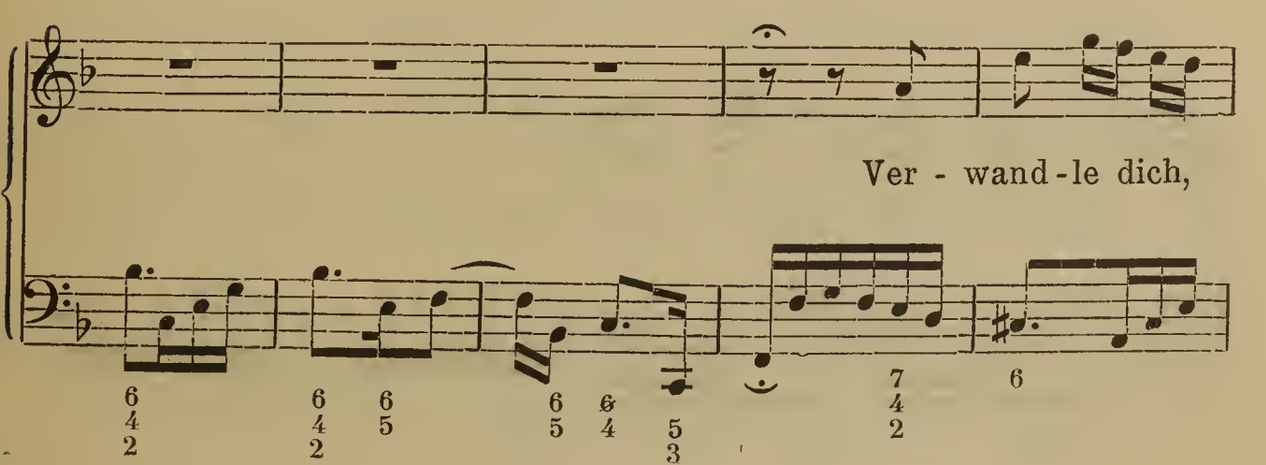


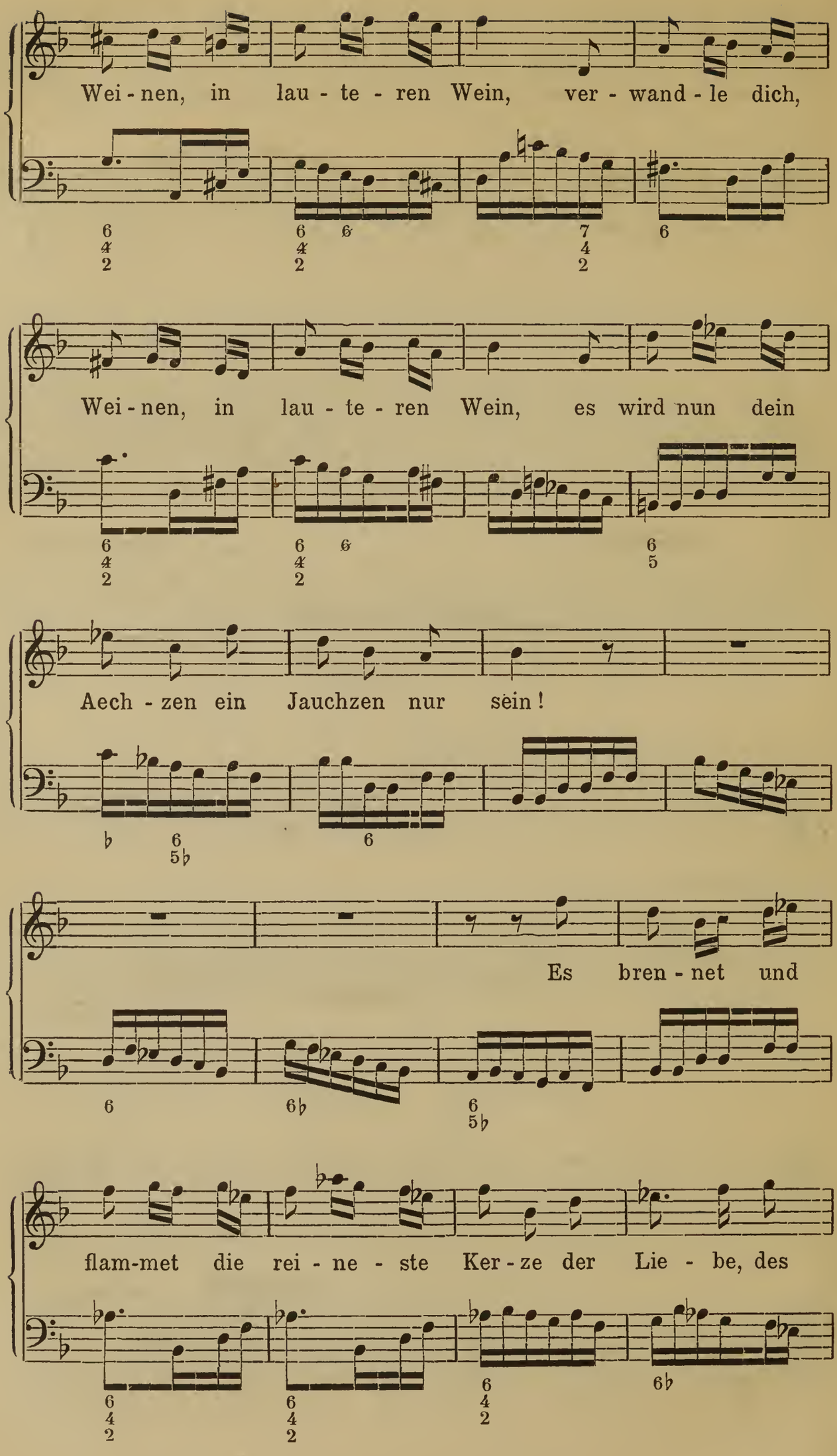

Kum-mer, ver - schwin - de, du Schmer-ze, ent - wei - che nun,
Kum-mer, ver - schwin - de du Schmer - ze.
Er - freu - e dich, See - le, er - freu - e dich,
Her - ze, er - freu - e dich, See - le, er - freu - e dich,
Her - ze, ent - wei - che nun, Kummer, ver - schwin-de, du

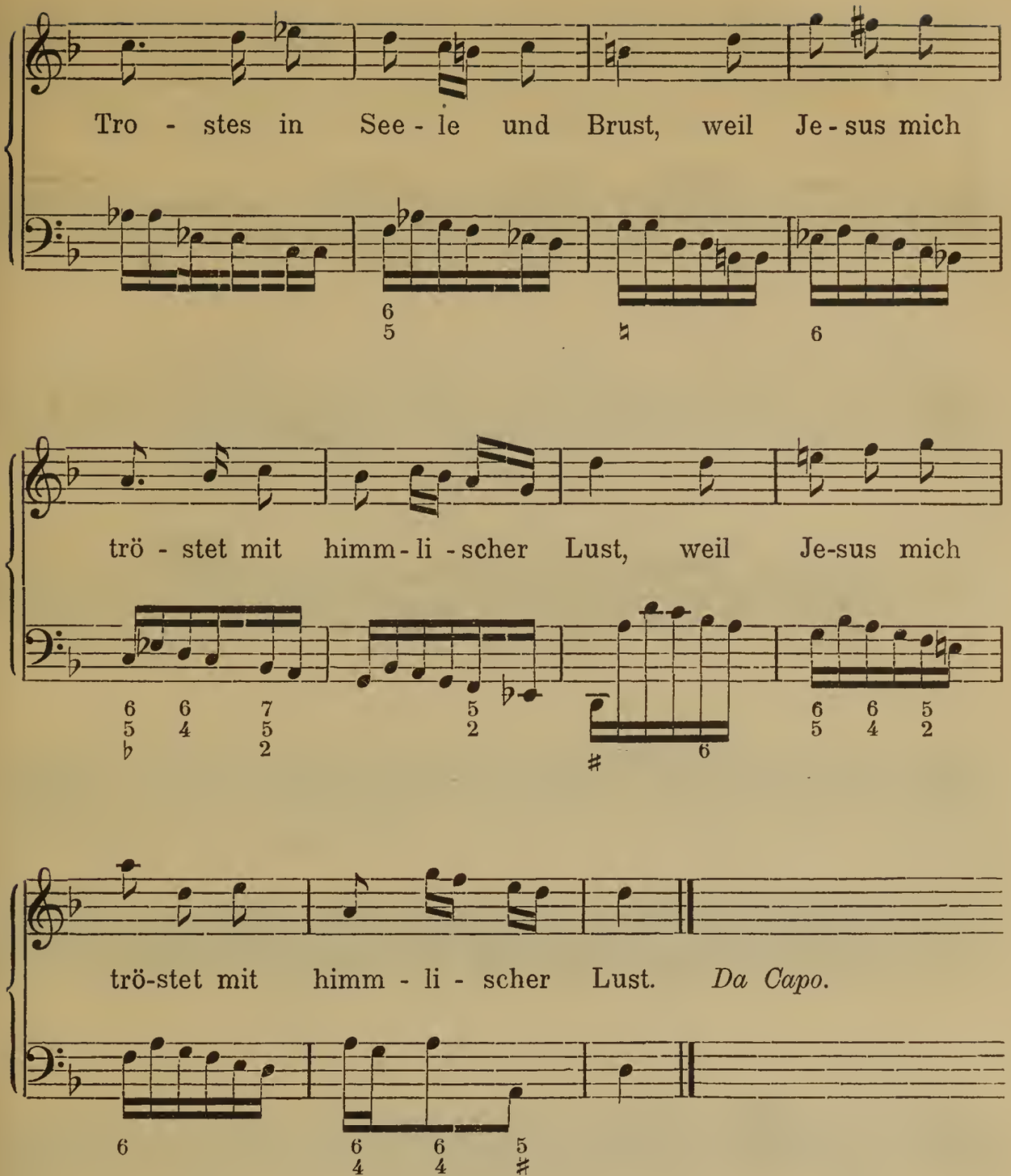

Schmer-ze, ent - wei-sche nun, Kummer, ver-schwin - de, du


Schmerze, ent - wei - che nun, Kum-mer, ver - schwin - de, du


Schmerze!


Ver - wand - le dich,

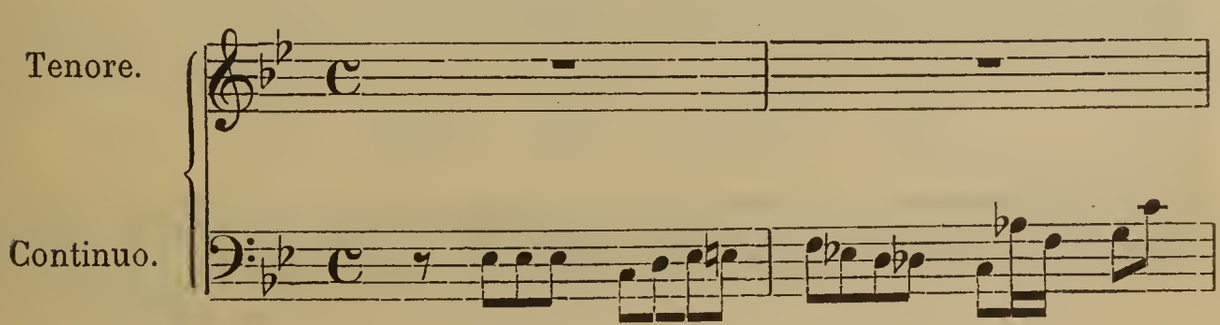

Wei - nen, in lau - te - ren Wein, ver - wand - le dich,
Wei - nen, in lau - te - ren Wein, es wird nun dein
Aech - zen ein Jauchzen nur sein!
Es bren - net und
flam-met die rei - ne - ste Ker - ze der Lie - be, des

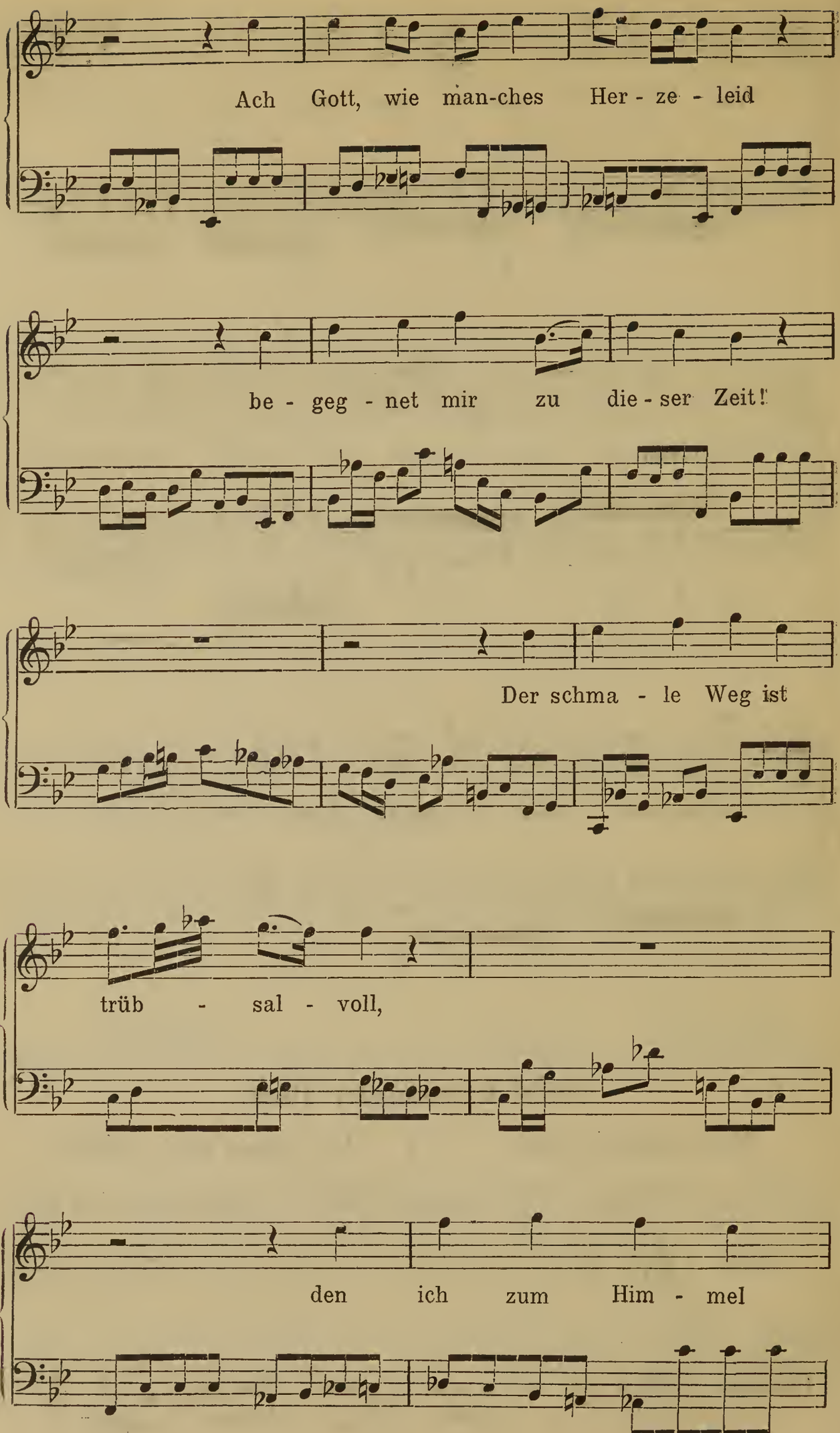


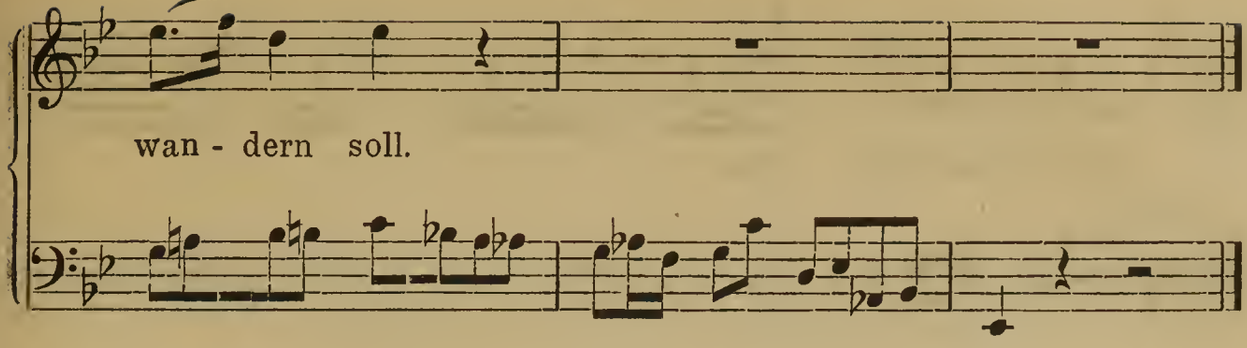
Nicht bezeichneter Bass.

Not figured Bass. | La basse non chiffrée.

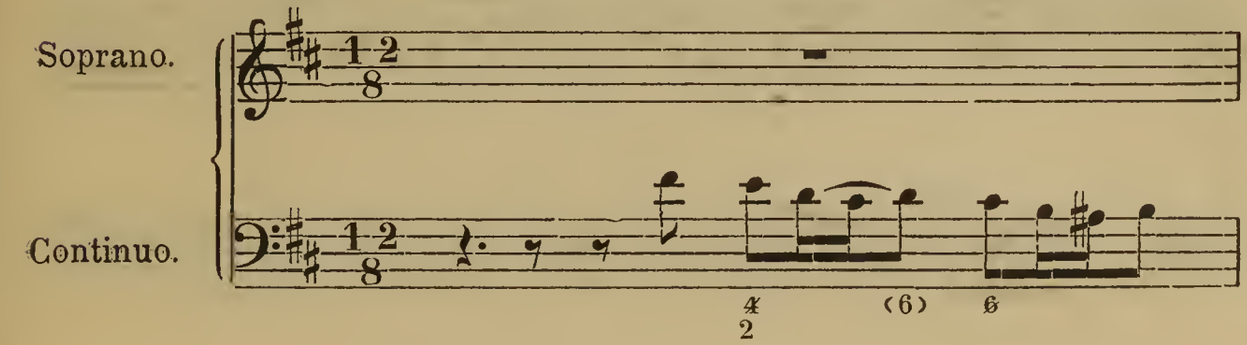
Choral. (J. S. Bach.) | Plain-song. (J. S. Bach.) | Plain-chant. (J. S. Bach.

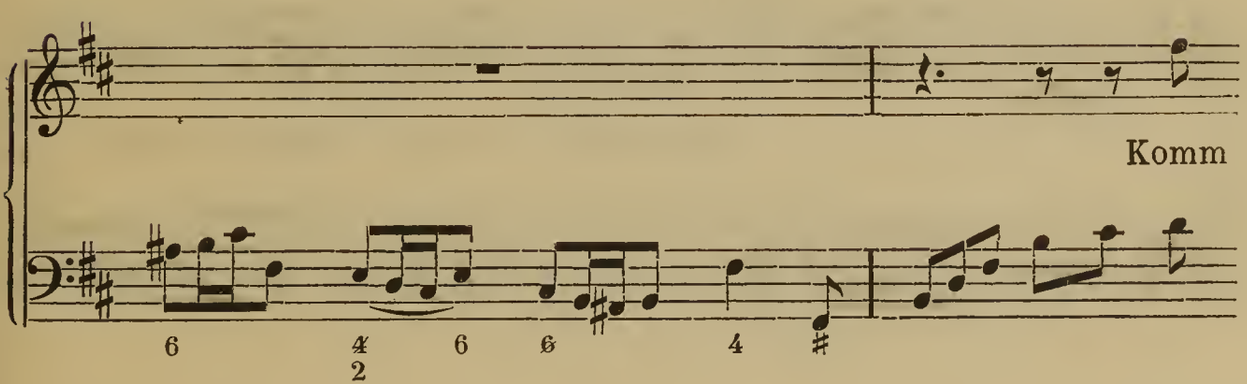


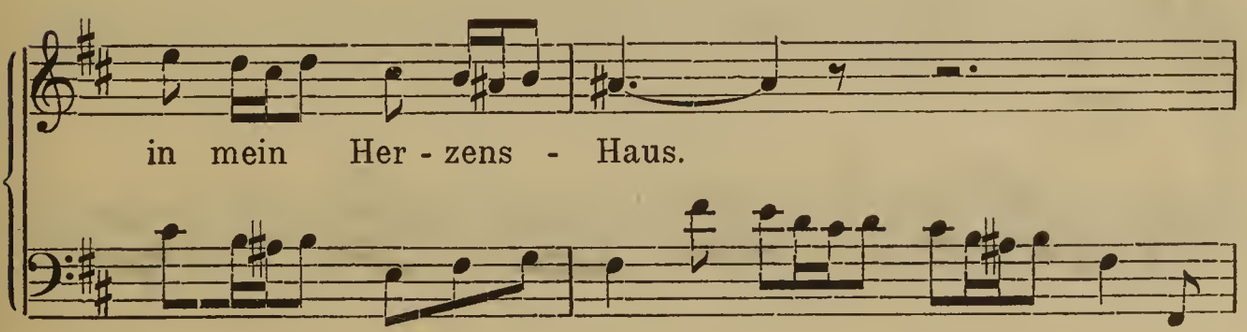

Ach Gott, wie man-ches Her - ze - leid
be - geg - net mir zu die - ser Zeit!
Der schma - le Weg ist
trüb - sal - voll,
den ich zum Him - mel

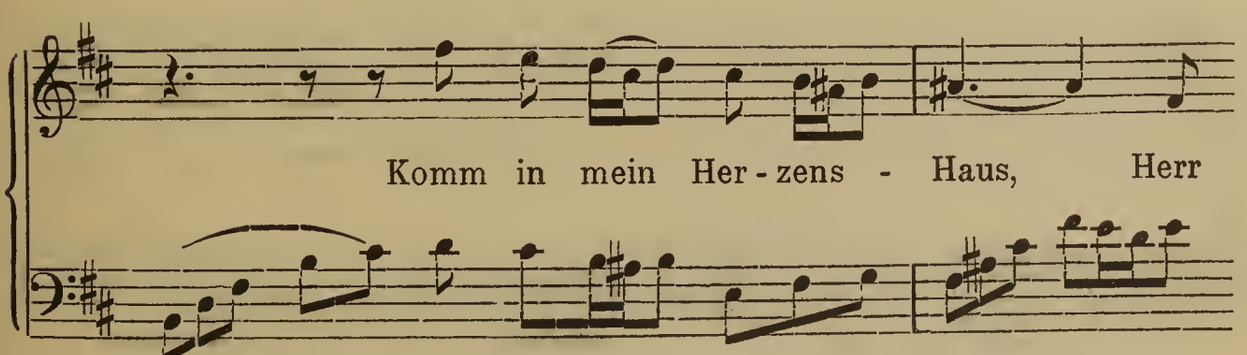


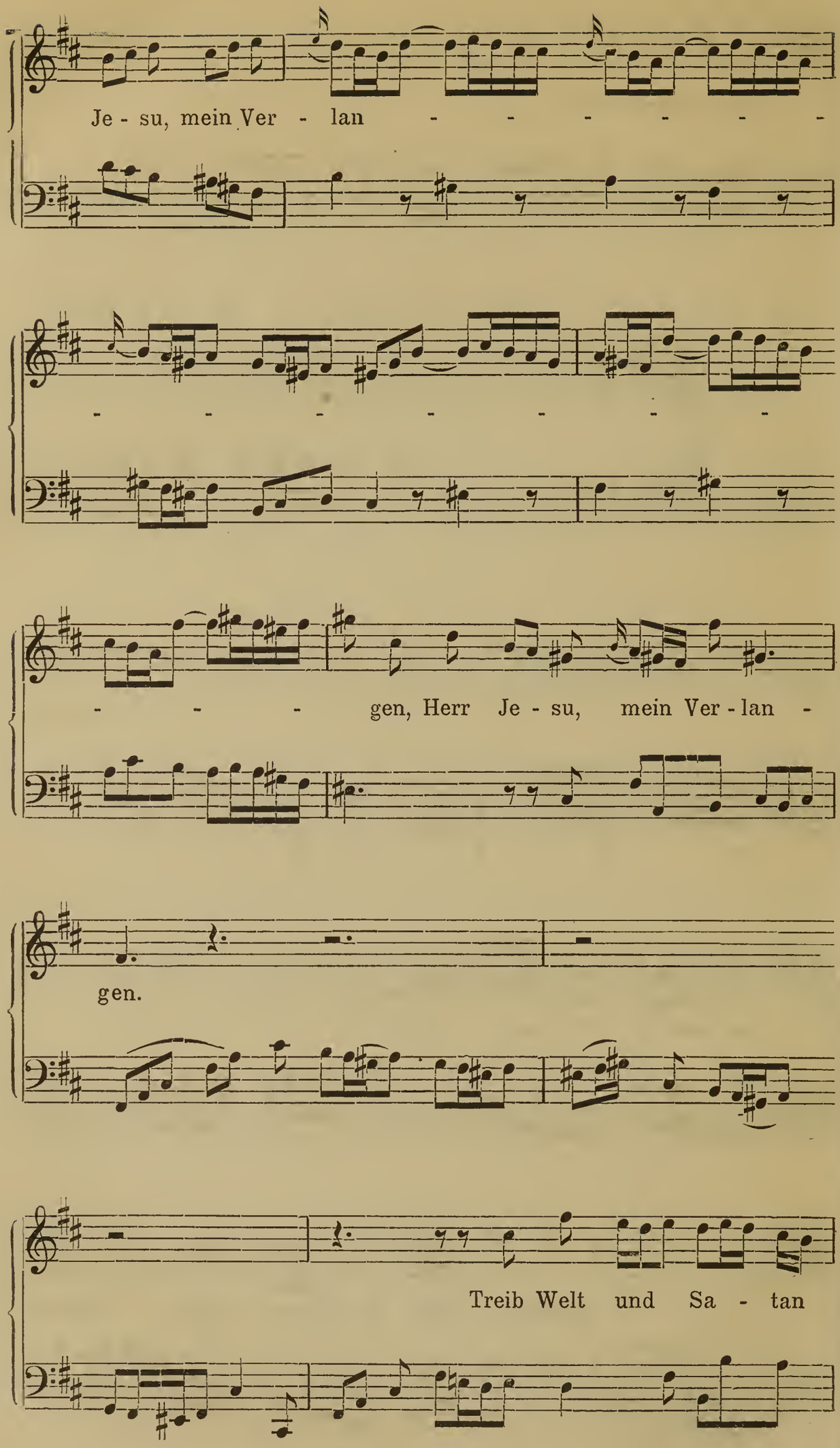
Arie. (J. S. Bach.) | Aria. (J. S. Bach.) | Air. (J. S. Bach.)

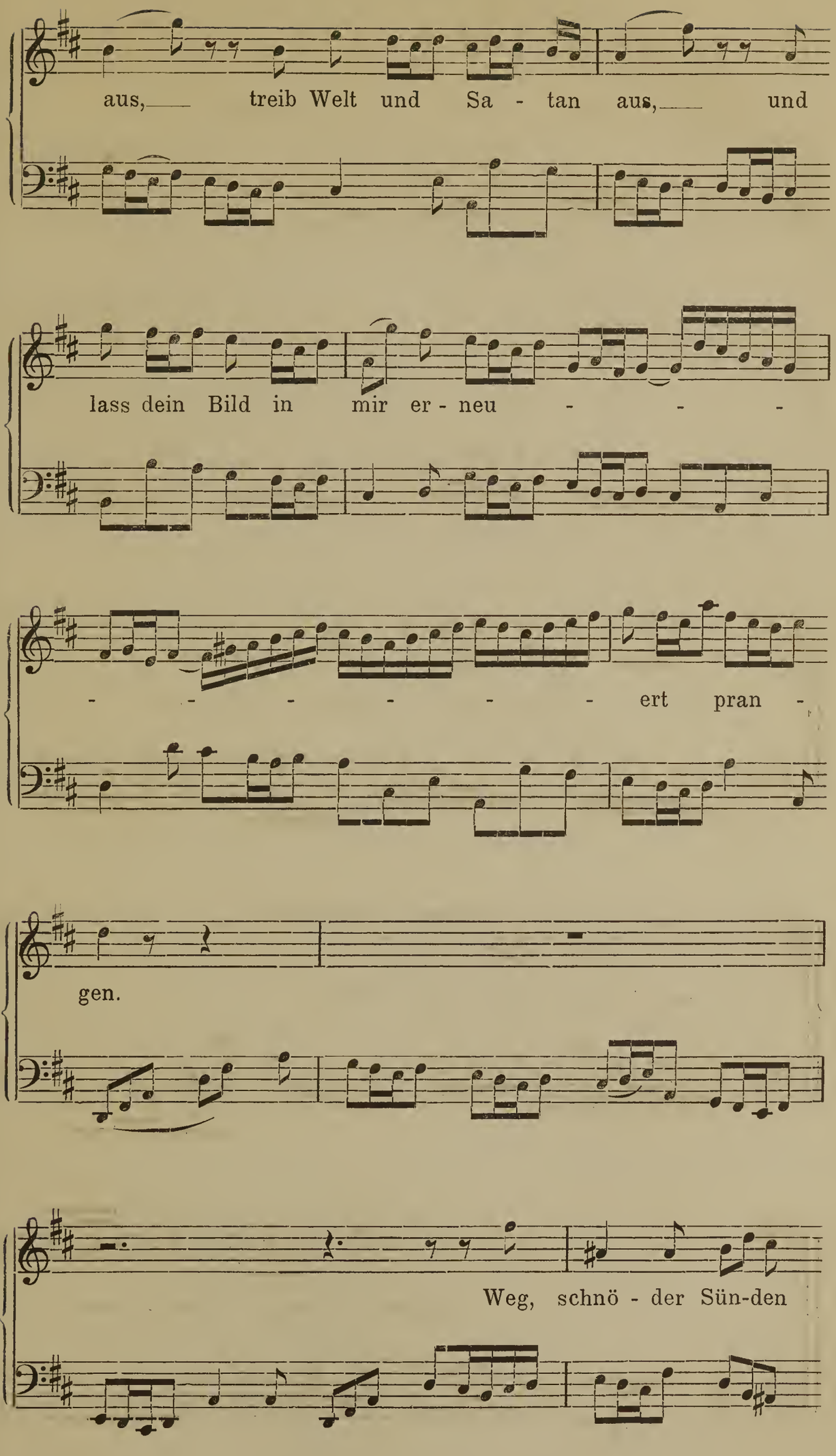


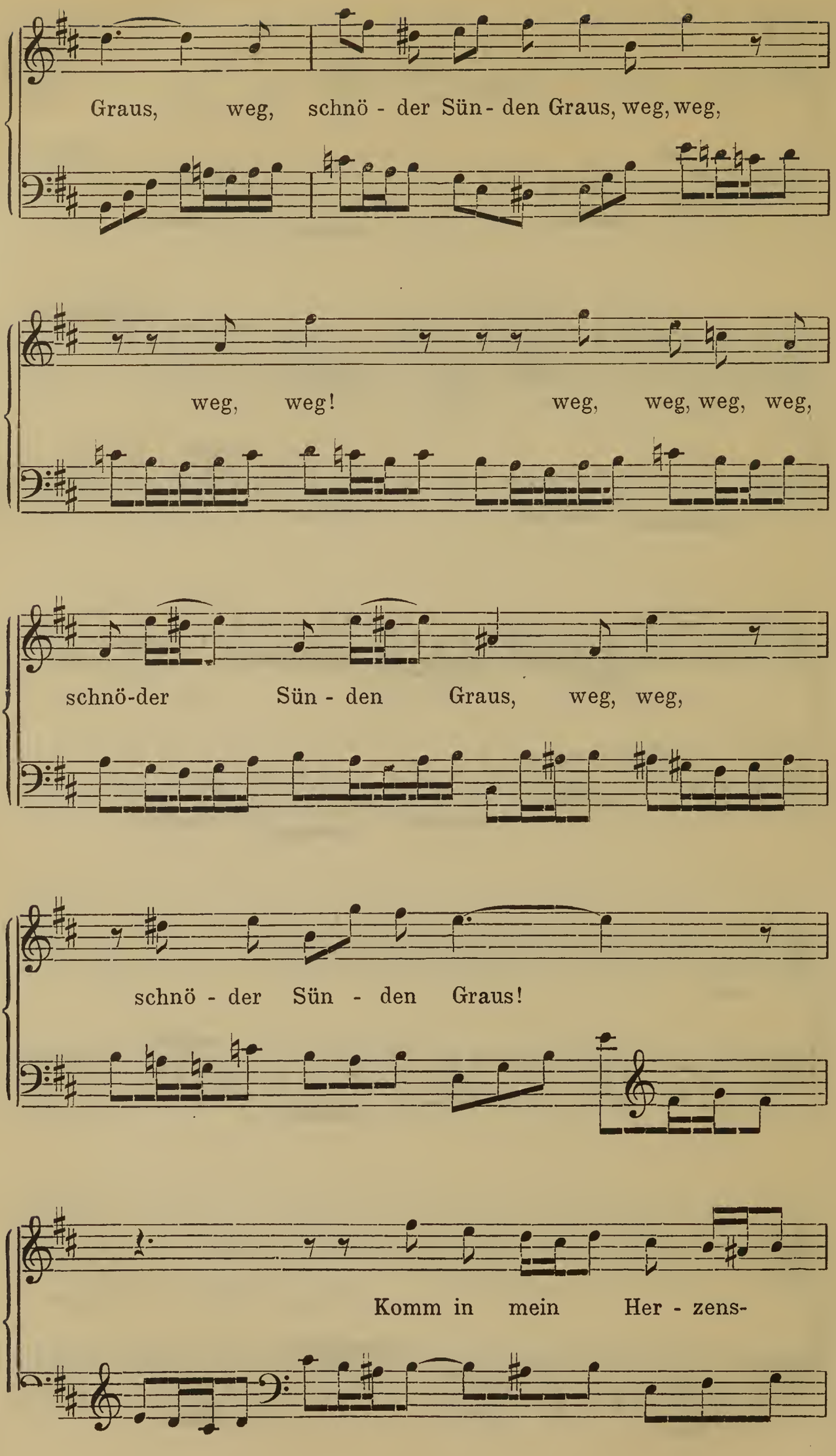


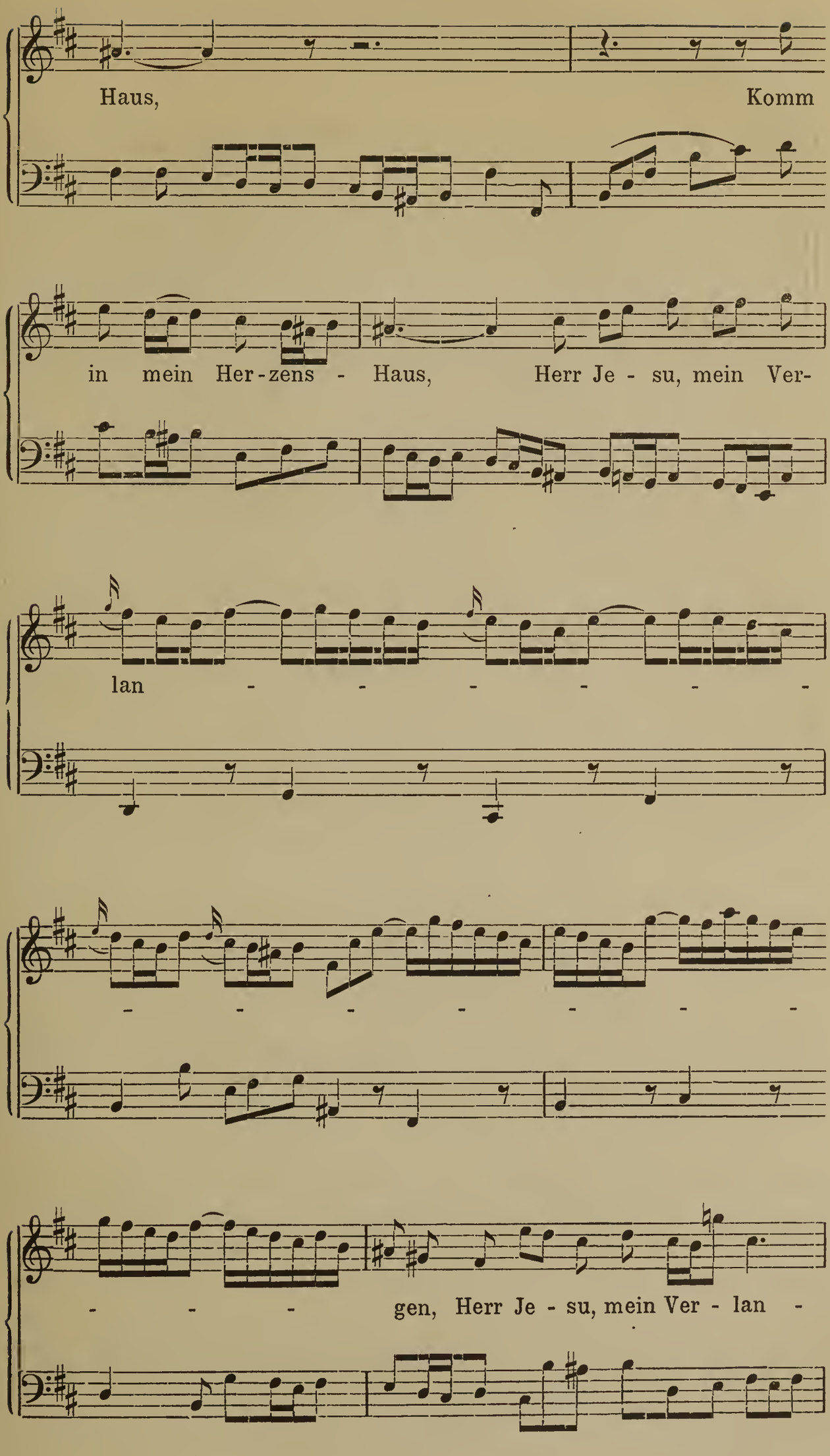


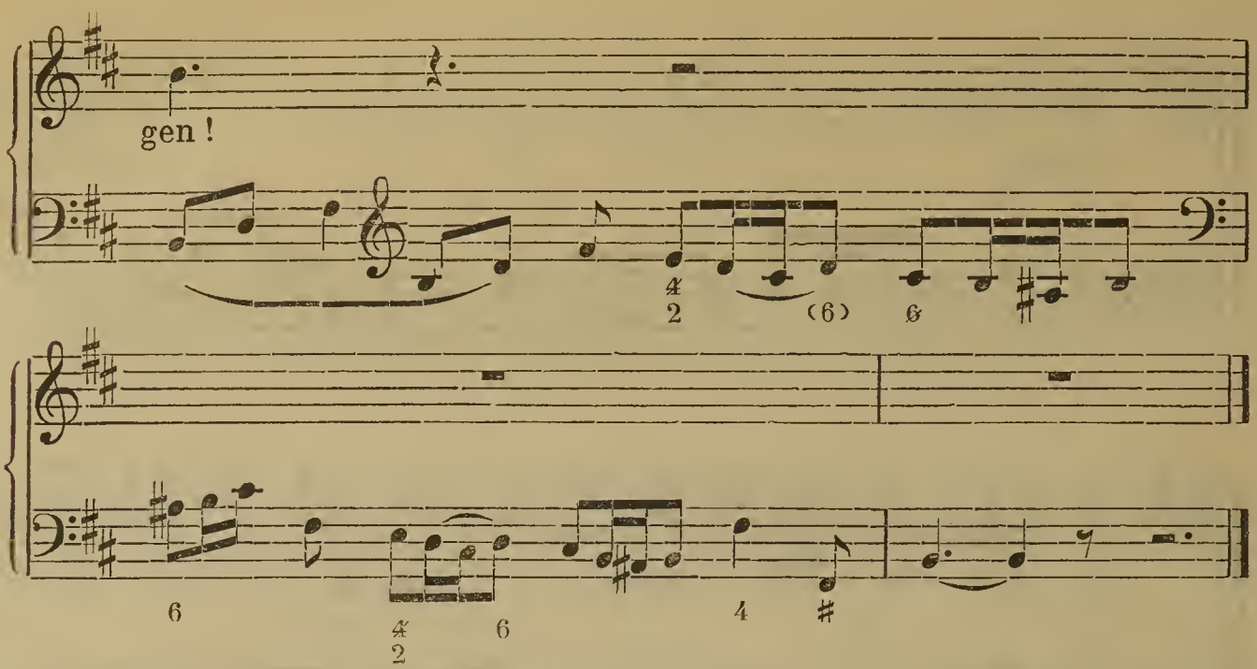



Je - su, mein Ver - lan - - - - - - -
- - - - - - - -
- - - gen, Herr Je - su, mein Ver - lan -
gen.
Treib Welt und Sa - tan


aus, treib Welt und Sa - tan aus, und
lass dein Bild in mir er - neu - - -
- - - - - - ert pran -
gen.
Weg, schnö - der Sün-den


Graus, weg, schnö - der Sün - den Graus, weg, weg,
weg, weg! weg, weg, weg, weg,
schnö-der Sün - den Graus, weg, weg,
schnö - der Sün - den Graus!
Komm in mein Her - zens-


Haus, Komm
in mein Her-zens - Haus, Herr Je - su, mein Ver-
lan - - - - - -
- - - - - - -
- - - gen, Herr Je - su, mein Ver - lan -



Es sei mir gestattet zum Schlusse eine Äusserung des bekannten Musikschriftstellers Lorenz Christoph Mitzler (1711 bis 1788) über die Art, in welcher Bach Generalbassstimmen ausführte hier anzuführen:

Wer das Delicate im Generalbass, und was gut accompagnieren heisst, recht vernehmen will, darf sich nur bemühen, Herrn Kapellmeister Bach zu hören, welcher einen jeden Generalbass zu einem Solo so accompagniert, dass man denket, es sei ein Konzert, und wäre die Melodie, so er mit der rechten Hand machet, schon vorher so gesetzt worden.

In conclusion allow me to quote a passage from the well-known musical author, Lorenz Christopher Mitzler, (1711—1788) concerning the manner in which Bach was accustomed to elaborate a figured bass:

If anyone would realize fully the amount of delicate ingenuity which may be bestowed on the interpretation of a "General Bass" by a skilful accompanist, let him endeavour (at all costs) to hear Herr Capellmeister Bach who can, from the figured bass, develop such a perfect accompaniment to a solo, and also at the same time, with the right hand extemporising such a melody, that the listener imagines it to be a concerto, previously arranged and composed.

En terminant, permettez-moi de reproduire ce que disait Lorenz Christophe Mitzler (1711—1788), auteur et critique bien connu, sur la façon dont Bach jouait des basses chiffrées.

«Celui qui veut entendre vraiment bien accompagner et qui veut admirer le fini de l'accompagnement construit au-dessus de la basse, qu'il se donne la peine d'entendre le chef d'orchestre Bach qui accompagne un solo de telle façon qu'on s'imagine, que c'était un concerto et que la mélodie faite pour la main droite avait été composée auparavant.«